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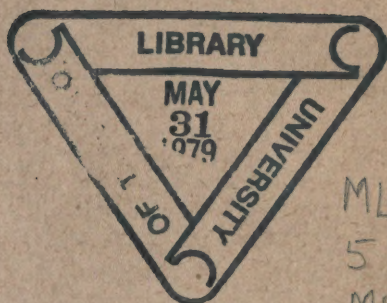


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Musical Canada

A Monthly Journal of Musical News and Comment

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TORONTO, ONT.:

E. R. PARKHURST, EDITOR.

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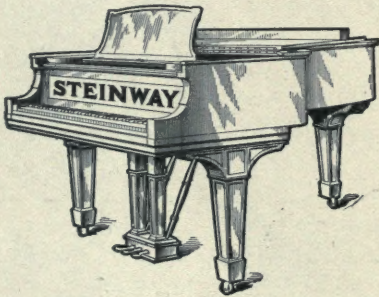
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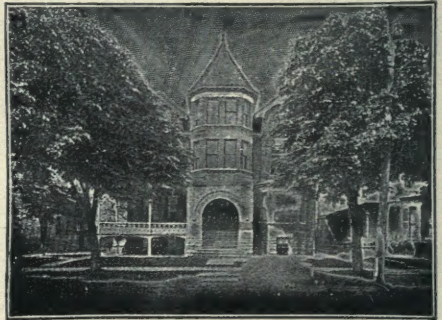
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TORONTO, MAY, 1916

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VICTOR HERBERT AN ENEMY

VICTOR HERBERT, the composer of jingly operas, has openly declared himself an enemy to the British Empire and the friend of Germany. The following are quotations from an article he supplied to the New York *Sunday Sun*:

"In spite of all the sophistry of Carson and of Redmond, the Irish at home and abroad with their old instinct as a fighting race, recognize and feel that England is being beaten in the present war. They have no sympathy or pity for that country which has ever tyrannised over the weak and has truckled to the strong. Ireland to-day, Mr. Redmond to the contrary notwithstanding, is not with England, and every day is preparing more and more strongly to look out for herself. It has seemed inevitable that the British Empire is doomed."

* *

MISS OLIVE COOPER, a talented pupil of Mr. Welsman, announces a piano recital, on May 18th, at the Conservatory.

The programme will be made up of representative numbers, including the first movement of the Tschaikovski concerto.

* *

IS MUSICAL GENIUS STIMULATED BY WAR?

HOWEVER firmly established the popular impressions may be that great wars stimulate musical genius of the creative kind, we do not find Mr. H. E. Krehbiel sharing it. Peace is the patroness of music, he thinks. War affrights her, challenges her most melodious mood and defeats it. There is no rhythm in the agony of battle. European campaigns of the military order have in them no inspirational quality of a kind to enrich the world with a new Bizet or a new Puccini. All the arts are the fruits of peace, and of all the arts that of music is most dependent on peace.

This does not mean, Mr. Krehbiel admits, that war may not be a stimulant to the creation of musical compositions; but the instances in which it has been such a stimulant are not many,

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and war music as such has little artistic value. Its first expression is in patriotic songs, and even these are of no value unless they give voice to something higher than mere conquest. We quote from the New York *Tribune*:

"The loftiest political monument which musical history has to show is the 'Heroic Symphony,' and that was Beethoven's tribute to Napoleon Bonaparte, in whom the composer, when he wrote it, saw the incarnation of democracy. When the French Consul became the French Emperor, Beethoven had nothing more to say in his favour. Then he could shake his fist at a French officer and utter the wish that he knew as much about the art of warfare as he knew about counterpoint, so that he might take a hand and set a few problems for them to crack. A democrat Beethoven remained to the end of his days.

"Beethoven wrote his 'Sinfonia Eroica' to glorify the hero of France at a time when he saw in Bonaparte a popular liberator. Goethe, challenged because he did not lift up his voice in song against the traditional enemy of Germany, replied: 'How could I write songs of hate without hating? And how could I, to whom the only distinctions that matter are civilization and barbarism, hate a nation that is one of the most civilized on earth, a nation to which I owe so much of my culture?' If the present war is one between civilization and barbarism, the only antagonism which might have stirred a Goethe to warlike utterance, it may become necessary to look into the artistic fruits which the warring peoples have borne in our day. Here we are concerned with music only—the fields of literature and the plastic arts belong to others. Music needs a fresh inspiration. It must be emancipated from the spirit of materialism, which has dominated it more and more during the last generation. . . .

"There must be a return to an idealism which represents the truth of beauty and the beauty of truth. Great art is not created for the bargain counter; it cannot be promoted by the hawking bell-ringer in the market place, nor enforced by Krupp howitzers. The triumph of French arms will not advance that which is abhorrent in French art, nor the triumph of German guns what is harmful in the music which parades as the outcome of German Kultur."

In actual warfare, on the other hand, such creations as the "Marseillaise," "Marching Through Georgia," the hymn to Garibaldi and the "Wacht am Rhein" were inspired. We are reminded of that by Professor Francesco Franciulli, who writes in the New York *Sun*. These songs, he insists, are the triumphs of passion, the

apotheosis of patriotism. They are songs of liberty, the cry of the oppressed, the longing for reliverance. Someone has described war as hell. Well, says Professor Fanciulli, hell may be set to music. Analyzing the tendencies of the different nations, this critic says that, if the French are victorious, we need not look for nerve-racking, tragic, terrifying music. No. The Frenchman fights and fights well when he must; but as soon as the fighting is over he returns to his life of industry with the accompaniments of pleasure, gayety and comfort, and his music is of the theme of love. If the Germans win it will be different.

"Every composer will strive to describe the might of the Fatherland, the victories won, the complete downfall of the enemy. If France loses, after paying the war tax, she will return to her life of industry, etc. If Germany loses—well, for a time the music may be apologetic, but it will not last long. Of course we cannot say what kind of music may come from Italy. She has so far played, possum. But who can tell? The war is young yet.

"Russia is very coherent at present. She has excelled in ballet music, and the way she is rushing things, according to reports, indicates that she means to keep her feet moving ahead. Yet we must not forget that lately Russian composers have given a very good account of themselves aside from the ballet, and if Russia wins who knows what they will give us? From the variety of the Russian population we can expect some novelties. As to England and Austria they will hold second place for a while, musically speaking, as they have been so far."

One of the consequences of the war, the writer thinks, will be that audiences will take music more seriously. In time of peace, certain classes go to concerts simply to be amused or distracted. The members of the audience seek little more than a light diversion and it is with an eye to the needs or wants or tastes of this class that much of the light and meaningless music is provided. The feeblest of the "musical comedies" answer the purpose very well. Every taste is lowered, but nobody complains. Quite the contrary. This state of affairs obtains in all countries more or less. Now, a great war has a positive tendency to arouse all the emotions latent in human nature. Even those who ordinarily are quite incapable of emotion in any fine or splendid sense find themselves stirred to the very depths. There is great suffering in the world, and the human heart, crushed under its load of grief, finds no comfort in the tinkling commonplaces of the ill-conceived music which might answer the trivial purposes of peace:

"The music inspired by a great war is not of

course limited to the pathetic and sorrowful. The victorious nation will wish to find a fitting melody to express the glory of their conquest. There is an immediate demand for patriotic songs of victory, marches which quicken the pulse and many other forms of composition. Some of the finest music ever composed has been inspired by this martial spirit. When there is so urgent a demand for compositions of this sort there will be composers who rise to the occasion.

"And although the United States is happily not engaged in the present conflict and is far removed from the battle line, she will in all probability profit by the great stimulus exerted by the war upon musical composition. We cannot well escape the influence. . .

"An excellent illustration of the quickening effects of war upon musical composition is afforded in America's own history within the memory of many men and women. During the Civil War the hearts of the people were, of course, profoundly stirred, and the emotion found expression in many beautiful songs. Thousands of people whose loved ones were at the front sang these war songs, and their ears were unconsciously attuned to the beautiful melodies they contained.

"A highly commercialized community which in normal times cares little for music suddenly becomes far more receptive with the coming of war. A person who would listen calmly to music and express a calm pleasure in it, but nothing more, is likely to take a new interest once his or her heart has been stirred."

These choruses from "Lombardi" and "Nabucco," the writer concludes, are the expression of the oppressed, the anguish of importance, the hope for deliverance. "Verdi was certainly very fortunate to flourish in such a momentous time. I believe that it was the making of his glory and the inspiration of his future master works. Undoubtedly the struggle of Germany for freedom inspired Wagner with his mighty patriotic legends."—*Current Literature*.

* *

TEACHING CHILDREN TO PLAY

BY PROFESSOR MICHAEL HAMBOURG

The task of teaching a child to play the piano is not an easy one. The conscientious teacher, he who is not satisfied with less than making the most of every hour of the pupil's study time, has to keep in mind many sides of the subject, no one of which may be neglected for more than a few days at a time.

First and always, of course, he must by suitable exercises care for the pupil's physical development. He must strengthen the fingers,

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especially the fourth and fifth, and increase their possible extension. He must free and strengthen the wrist, and train the muscles of the forearm, upper arm and even the upper part of the body to act in co-ordination with the hand.

He must train the pupil's ear to recognize the pitch of notes, give differences of power and beauty of tone.

He must train the pupil's sense of time and rhythm. In this country, where strong natural feeling for rhythm is uncommon, this is particularly important.

He must either teach or see that the pupils learn in suitable classes enough of harmony, and, more particularly, form, to understand the structure of the pieces he plays.

He must instil in the pupil a love of the finest things in piano literature, leading him to enjoy the best and highest types of music in both his own performance and that of concert artists.

All this accomplished, the teacher has truly done a great work. He has enabled his pupil to enjoy the beauties of music and to give enjoyment to his friends. He has provided a strong defence against temptation to vicious indulgences. He has formed habits of orderly, systematic work, has refined and ennobled his whole character.

To do all this, the teacher must be gifted by both nature and training for the task. Parents should be much more careful than they are in the selection of teachers for their children. An incompetent teacher may not only waste a vast deal of time—taking a year to accomplish what might be done in a few weeks or months—but he may allow the formation of bad habits that more than outweigh any good gained; may even cause injury to the nervous system which can never be wholly remedied. It is not always easy to judge of a teacher's qualifications; but two mistakes should be carefully avoided. The first is that of trying to get lessons too cheap. For every dollar that is lost employing a highly skilled teacher to do what might be done by an assistant, a thousand are lost employing unskilled, untrained teachers at a fee no one who has spent the time and money needed to qualify could reasonably be expected to accept. The other is that of supposing that any teacher will do for a beginner. The first six months lessons give the beginner's mind and habits a bias which is never lost. No untrained teacher should be considered at any time but if it is necessary to take chances with a teacher who, having other qualifications, lacks experience, let this be done after the pupil has had a year's start under thoroughly right conditions and when mistakes, if any are made, will not be so fatal.

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MUSIC AT OTTAWA

ON Thursday evening, May 4th, the Canadian Conservatory of Music will give its first Orchestral Concert in the Conservatory Hall. Mr. Puddicombe, the principal, and Dr. Herbert Sanders, the conductor of the orchestra, deserve the greatest credit for their enterprise in organizing an orchestra which is such a complement to the teaching forces of the Conservatory, an institution which has done so much to raise the standard of music in Ottawa and of which we are so justly proud.

I am informed the Conservatory hopes to be able annually to perform three or four of the leading concertos, and many of the principal operatic and oratorio selections requiring orchestral accompaniment.

The soloists for the concert are Miss Maude Pouget, soprano, and Miss Irene Miller, pianist, both of whom are at the present time students of the Conservatory, Miss Pouget being a pupil of Dr. Sanders and Miss Miller a pupil of Mr. Puddicombe's. Together with other selections Miss Pouget will sing "Je suis Titania" and Miss Miller will play the Sonata Appassionata and the Chopin "Andante Spinato," the latter with orchestral accompaniment. The orchestra, a body of about thirty musicians, will give two

movements of the Schutt "Seeanata" and several similar numbers. Half of the proceeds are to be given to the Red Cross Fund.

The morning music club again gave its members unusual pleasure in hearing Miss Margaret George, soprano, and Mr. Frank George, in song recital, March 30th, in St. Patrick's Hall. Both artists sustained the high reputation they have established for themselves in the musical world.

The Ottawa Symphony Orchestra gave its second concert in the Russell Theatre, April 5th. It was more than the musical event of the season. A concert by such an organization is a concentrated summary of a long period of hard work, the result of which was fully amplified in the splendid concert given. Beethoven's "Eroica" it may be safely said was the most ambitious work the orchestra has ever undertaken and it was given a noble interpretation. The trio contains some most difficult hard passages and they were given with excellent precision. Congratulations are due Mr. Donald Heins for the splendid achievement and his notable success as an orchestral conductor. The vocal solos were in the hands of Miss Margaret George of Toronto, a soprano of great range and rich quality throughout. She sang the "Suicidio" aria from "Gioconda" magnificently and responded to an encore.

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Later she sang Santuzza's aria from "Cavalliera Rusticana" making a profound impression.

Miss Gladys Ewart's performance of McDowell's piano concerto was given with a wonderful expression and poetic reading that were delightful. There was a very large and appreciative audience which included H. R. H. Princess Patricia and a large party from Government House.

Leo Ornstein, the futurist musician, in his own amazing compositions was heard in the Russell March 28th, before a very large audience. An Ottawa critic has said: Those who attended the concert for curiosity were satisfied. There was laughter for the uninitiated and no doubt genuine musical pleasure for those who know. There was also much rustling of programmes to find out where the artist was. Ornstein rattled off one number on to another with the slightest of bows. Futurism is not one of those things one argues about. When a foreign gentleman wears long hair and tells the world he is "seeking primarily to convey emotions in the sounds into which his superconsciousness has translated them" it is nobody's place to contradict him or his super-consciousness and no one here ventured to do so. Certainly his appearance here created a great sensation and much discussion and will not soon sink into oblivion.

Ottawa is not to hear Creatore after all, his dates having been filled with a week in Montreal and dates in nearly every important place in Canada. The history and financial results of band concerts in Ottawa is anything but encouraging to budding impresarios. Early in May what to many is a most interesting event will be given a concert by a chorus of 1,500 boys' and girls' voices under the direction of Mr. Jas. A. Smith, organist of Chalmers' Church here, as well as director of music in our public schools. This event will bring our musical season practically to a close.

The season has been an unusual one, far exceeding the most sanguine expectations of the most optimistic

L. W. H.

* *

MUSICAL HAPPENINGS IN HAMILTON

THE annual concert of the choir of the First Methodist Church, R. G. Fenwick, L. Mus. Tor., conductor, was held on March 30th, and drew a large audience. The programme was of a miscellaneous character and the assisting artists were Miss Madge Murphy, violinist, and Mr. Chas. McCreary, Buffalo, "basso cantante."

The choir numbered seventy voices. They were well balanced, and their intonation was excellent. With the exception of "Babylon's

Wave" by Gounod, the numbers chosen where not exacting and each was sung in a finished manner. The most pleasing number was the Bridal Chorus from the "Rose Maiden," by Cowen, a gay, happy number, well suited to the choir. The other numbers were "King all Glorious, Barnby, and the following a cappella: "Parting Kiss," Pinsuti, "Who will O'er the Downs," Pearsall, "Rule Britannia," arranged by Dr. Vogt). Miss Murphy's numbers were much enjoyed and she received several recalls.

Mr. McCreary made his first appearance in Hamilton and it is to be hoped we shall have the pleasure of hearing him again. He has a voice of splendid range, rich and deep, his interpretation polished, and his songs admirably chosen. Among those most enjoyed were "It is enough" (Elijah), "Banjo song," Homer, and "It is Morn," Alyward.

On April 4th, the Elgar Choir, under the auspices of St. Cecilia's Chapter Daughters of the Empire, gave a concert in the First Methodist Church, assisted by Mrs. Elizabeth Campbell. The concert was in aid of a field kitchen for the Canadian Mounted Rifles, and a substantial sum was realized. The choir numbers were the same as were given at their previous concert in February, and again the favorite numbers proved to be "Listen to the Lambs," by Dett. Mrs. Campbell proved herself to be a finished artist, with a charming personality, and was recalled many times.

On April 15th, an evening of Russian music was given by the faculty of the conservatory. Most of those assisting in the programme were in Russian costume, which added to the attractiveness of the occasion. The following was the programme: Quartet from the Fifth symphony, Tchaikovski; three Russian folk songs, piano duet, Candle Dance from Feramors' Rubinstein; two Russian folk dances; reading, "How Ruby played"; piano duet, "Sleigh Ride; Tchaikovski; songs; "Dews are Gleaming," and "The Azure Eyes of Spring," and piano quartet, "Allegro Grazia in five-fourth time from Sixth symphony, "Tchaikovski." On Good Friday night, the choir of McNab St. Presbyterian Church gave their annual concert, assisted by the Adanac Quartet of Toronto. "Stainer's oratorio "The Crucifixion" furnished the first half of the programme the second part being of a miscellaneous character. The choir numbered about fifty voices, being somewhat augmented for the occasion. The balance of tone was good, the male section being especially sweet. The oratorio, full as it is of beauty and dignity of expression, was given a most sympathetic interpretation. The solos and recita-

tives were taken by the members of the quartet. The numbers on the second half of the programme were given by the quartette, in solo and ensemble singing, with one choir number interspersed. These selections were all of a light character and were very pleasing. It was the first visit of the Adanac Quartet to Hamilton, and that they made a favorable impression was evident from the applause that greeted them, and the numerous recalls.

The following excellent programme was given by the Duet Club, at their recent meeting.

Vocal chorus, Spring from "Samson and Delilah," Saint-Saens; Piano solo, Andante, Brahms; Trio, piano voice, violin, "Colonial Song," Grainger; Piano quartet, 'Peer Gynt Suite," Grieg; Vocal trio, "The Angel," Rubinstein; Piano duo, "Tasso," Lizst. W. H.

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MUSIC IN BRANTFORD

THE *Brantford Expositor* of April 22nd says:—
Good Friday was observed with solemnity in all the Anglican churches of the city. At Grace Church the evening service took the form of a musical meditation of the sacred passion, entitled "The Way of the Cross," composed by Ferris Tozer, Mus. Doc., Oxon. The setting provides many appropriately solemn numbers, among which the chorale, "O look not down bright orb of day" and the chorus "Hide not Thy face" were fitting interpretations, taken impressively and with much reverent appreciation by the church choir. The chorus "He was the Christ" was rendered with all the power of religious conviction and the setting fittingly and very powerfully illuminated the sentiment. Much pathos was evidenced in the tenor solo numbers, "Weep, Oh! weep ye," and "Father, forgive them;" the soprano air (an angel comforting the penitent churches) "Thou wilt keep him in perfect peace," was very inspiring in its radiant reliance and assuring faith. Some of the organ interludes were very effective, the intermezzo being a markedly spiritual conception. The cantata gradually led up to and was fittingly closed by the trustful hope so beautifully expressed in Rev. S. Baring-Gould's well-known hymn, "On the resurrection morning," which was rendered unitedly by choir and congregation. The music of the service was under the direction of Mr. Frederick C. Thomas, L.R.A.M., A.R.C.O., the organist and choirmaster of Grace Church, and the choir was assisted by Mrs. R. J. Smith, soprano, Mr. E. J. Chevens, tenor, and Sergt. J. Pocock of the 125th C.E.F., baritone, each of whom with appreciation interpreted powerfully the numbers assigned to them in the solemn but beautiful cantata.

* *

TORONTO SYMPHONY ORCHESTRA

THE reappearance of the Toronto Symphony Orchestra April 27th, at Massey Hall, after a too long period of silence, was welcome indeed to lovers of orchestral music. The occasion was a concert given in aid of the 170th Battalion, and the attendance, considering the lateness of the season, was larger than was anticipated. The orchestra, under the direction of Mr. Frank Welsman, sustained its reputation in such exacting compositions as the Tchaikovski Pathetic Symphony (second and third movements), the Tchaikovski Overture, "1812," and the Grieg "Peer Gynt," suite No. 1, and the light, but eminently pleasing, overture, "The Merry Wives of Windsor," by Nicolai. One can specially

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commend the work of the wood-wind in the Tchaikovski Symphony, and note with pleasure the absence of blare in the brass-wind. In the five-four movement there was grace and pliancy, while the finale march was brilliant and imposing. The "1812" overture was a dynamic orgy, as intended. The other purely orchestral numbers were effectively performed. The soloist of the evening was the young Canadian pianist, Mr. Ernest Seitz, who played with the orchestra Tchaikovski's monumental and virtuoso piano concerto in B flat minor. Mr. Seitz has been growing in artistic stature. He played with fine technical equipment of execution and tone control and with convincing authority of interpretation. The slow movement was a beautiful example of a gentle dream, rendered with delicacy of treatment and tone coloring. Both Mr. Seitz and Mr. Welsman were given demonstrative recognitions of their Work.

* *

MABEL MANLEY PICKARD RECITAL

Mrs. MABEL MANLEY PICKARD, a Toronto soprano, who has for some years been favourably known, not only in this city, but elsewhere, gave on April 18th a very enjoyable recital in the Oddfellows' Temple, College Street. Mrs. Pickard opened her selections with Debussy's Aria de Lia from "L'Enfant Prodigue," a number requiring the most subtle treatment in regard to expression and the management of the voice. Mrs. Pickard sang this composition with artistic style of rendering and variety of emotion and with an even quality of voice and excellent phrasings. Her voice control was excellent in this as well as in her second number, the Verdi "Ave Maria." The Rossini "Bel Raggio" served to show her command of clean coloratura work. Her other numbers by Massenet, d'Hardelot, Savecoy, Horn, Debussy, Bemberg and Mousorgsky served to illustrate her versatility. She was assisted by Boris Hambourg, the eminent 'cellist, whose finest work in the sustained

singing tone was in the Bach aria, made familiar by successive violinists. Signor Carboni played the piano accompaniments with vigilant attendance on the singer. Mr. Harold Spencer played Mr. Boris Hambourg's accompaniments with good taste and sympathy.

* *

THE TORONTO CONSERVATORY OF MUSIC

FOLLOWING the course of several past seasons the Spring Term inaugurated a brilliant series of commencement recitals again this year, which in every particular revealed a most gratifying equipment on part of the pupils selected to perform standard works and gave convincing demonstration of the care and judgment exercised by the Musical Director and those associated with him. The programmes have been of eclectic interest and the appearance of the excellent Conservatory Orchestra under Mr. Frank E. Blachford's now experienced baton on these occasions has greatly aided in promoting enthusiasm among the students privileged to appear in concerts and ensemble work, while the large audiences have also warmly appreciated the share borne by the orchestra in producing both an artistic and a technically satisfying result. In addition to compositions by classic and well-known modern writers, several novelties from the pens of members of the Conservatory staff and student roll have also been performed, a step entirely justified by the interest shown in the rehearsal of such works and by the evident approval on the part of the musical public at time of production.

As a new and important feature, this attempt to encourage and foster the talent for composition must rank as one of the most valuable steps taken in recent years by the Conservatory and one which will doubtless bear excellent fruits as time goes on.

In connection with the above, a delightful programme of original works by Mr. Healey

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Willan was that given before the Clef Club some weeks ago, when opportunity was afforded to hear the compositions of this distinguished English musician under particularly happy auspices.

The Summer Term now underway will witness the concluding commencement recitals as well as many by senior members of the school, and recitals by students of Dr. F. H. Kirkpatrick's class.

* *

CANADIAN ACADEMY OF MUSIC

THE recital hall has been frequently packed to its utmost capacity by enthusiastic audiences during the last month. A 'cello recital by Miss Maude Scruby, of the Academy faculty, offered that sterling artist an opportunity to display her technical and interpretative ability. Boccherini's A Major Sonata, Saint-Saens' Concerto and Popper's Elfentanz were the most important pieces and her rendering of these convincingly demonstrated her splendid schooling and individual merit. She was brilliantly assisted at the piano by Miss Eugenie Quéhen. Miss Josephine Scruby sang MacDowell's cycle of songs, "From an old Garden," and Bemberg's "Chant Hindou."

Miss Margery Martin, a talented pupil of Mr. Peter C. Kennedy, gave an interesting piano-forte recital with sincerity and intelligence, eminently satisfying in itself and its decided evidence of genuine artistic development. Her programme included Beethoven's Sonata Op. 57, a Chopin group, Dances Aesthetiques, Hendrick's, and Rhapsodie No. 12, Liszt. Miss Lillian Steinberg assisted by singing two groups of songs.

Mr. Alfred Bruce in a lecture recital on Scottish Folk-Song suggested that the old songs of the Motherland might, with advantage, be more frequently included in the repertoire of Canadian singers; this not only as a duty but because the songs were intrinsically beautiful and worthy of great study and, best of all reasons, they reached the hearts of the people. A number of fine old Scottish songs were selected for illustration. They were excellently sung by Miss Marjorie Dennis, Miss Lenor Ivey, Mrs. Alfred Bruce, Mr. Stanley Adams and Mr. Douglas Stanbury. In response to numerous requests this lecture will be repeated early next month.

Mrs. May A. Trestrail's pupils gave a very interesting dramatic recital. The programme included sketches and recitations and the work of the students, juvenile and adult, in individual and ensemble pieces was most praiseworthy. The entertainment concluded with an exhibition

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* *

BORIS HAMBOURG, the eminent 'cellist, appeared in New York three times last month at the Waldorf-Astoria for the Russian Refugees, under the patronage of the Russian Ambassador in Washington, Madame Bachmeteff on Monday, April 21st at the Carnegie Hall for the Humanitarian Cult on Wednesday 6th; and owing to the great success with the press and public he gave his second New York Recital at the Aeolian Hall on Saturday afternoon, April 29th.

* *

MR. GEORGE SEARS DEAD

A WELL-KNOWN figure in Toronto's musical life was removed by the death of Mr. George Sears at his home, 57 Pembroke Street. He was ailing for several weeks, but had been confined to his bed only one day before his death. Mr. Sears came to Toronto twenty-five years ago, and since that time he has done a great deal in helping to develop musical talent in this city. He celebrated his seventy-seventh birthday last September.

As a Governor of the Toronto Conservatory of Music and as a supporter of the Symphony Orchestra he showed his interest in musical matters. He was a lover of art, and had many fine pictures. He is survived by several nieces and nephews.

* *

JENNY LIND AND THE GERMANS

The following extract from a letter written by Jenny Lind from Dresden in 1853 and printed in "The Musical Recollections" of Richard Hoffman, will not be without interest at the present moment. Richard Hoffman was a musician of English birth who settled in the United States.

"I often think of America; it is the new world that is true; *there* is active life and room to take breath, while Europe is old, quite a grandmother to the rest of the world. Here are thousands of beautiful things certainly, and life in Europe is rich and full of art and poetry, but except England there is here everywhere great *infidelity*, great want of moral activity. . . . Surrounded though I am by kind people I feel already as if I was to spend my whole life in Germany, my soul and my faculties would remain undeveloped . . . and yet how many good qualities do the Germans possess, but—the *pride* makes them blind—and pride is our greatest and most dangerous *foe*."

* *

CANADIAN MUSICAL BUREAU

MR. CAMPBELL, manager of the Canadian Musical Bureau, 133 Macpherson Avenue, Toronto, is now re-organizing for the Season of 1916-17, and artists desirous of securing engagements during next season should get in touch with him at once.

War conditions interfered very much with legitimate concert work during last season, but the feeling of unrest is gradually passing away and the public mind is settling down into its normal condition. Artists have, during the past season, been largely called upon to give their

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services free for Red Cross and other patriotic objects. But it should be recognized that artists must live, and it is to be hoped that during the season of 1916-17 their services will, in every instance, be suitably recognized. This matter, of course, rests largely with the artists themselves.

As Mr. Campbell is aiming to publish his Annual earlier this year it is desirable that artists desirous of joining should act promptly.

* *

VON KUNITZ-SICKESZ RECITAL

A VERY successful joint recital was given March 30th, in Foresters' Hall by Lugi Von Kunitz, the solo violinist, of this city, and Jan Sicksz, a visiting Dutch pianist of note. The audience was most thoroughly appreciative, applauding and recalling the two artists with fervid enthusiasm. The programme was opened with the celebrated Sonata, the "Kreutzer" of Beethoven for piano and violin, which is seldom heard in Toronto. The two most notable examples of its performance here during the past thirty years were when it was played by Sarasate and Mme. Bertha Marx and Remenyi and Josef. One would suggest that the first presto was played too fast, to the disadvantage of the violin, the passages of eighth notes sounding in consequence scratchy and indistinct. The writer, who has had the good fortune to hear Joachim and Mme. Schumann, Wieniawski and Marie Krebs, Wilhelmj and an associate play this Sonata, never heard this movement taken at so fast a pace by them. In the second movement, the beautiful theme with variations, the effect would have been more appealing if Von Kunitz had given a more elastic tempo to the second variation instead of being so correctly metronomic. However, this may be a matter of individual opinion. Von Kunitz' playing was technically perfect, and Jan Sicksz showed himself to be a most brilliant executant of virtuoso attainments. Mr. Von Kunitz gave as the second programme number "Andante Sostenuto," by J. S. Bach, which was a fine achievement of part playing and accurate intonation, and as a virtuoso displaying great dexterity of bowing and fingering. Jan Sicksz contributed as solos three studies of the great Polonaise in A flat major by Chopin, and the Wagner-Liszt

transcriptions of Isolde's "Love Death," the "Magic Fire" and the "Ride of the Valkyries." He won an undoubted triumph in these numbers by virtue of exceptionally fine execution, sonority and variety of tone and clarity of rhythm and metre. During the evening Mr. Von Kunitz played three of his own compositions, which compelled admiration through their revelation of musicianship and their attractive appeal to the ear.

* *

MISCHA ELMAN RECITAL

UNAIDED, except by his accompanist, Mischa Elman, the eminent Russian violinist, held the delighted interest of an exceptionally large audience at Massey Hall April 10th, throughout a varied programme that opened with a concerto by Vivaldi, an Italian composer who flourished in 1713 and later, and finished with the Gipsy dances of Sarasate and the "Meditation" from Massenet's "Thais" of these later days. Mischa Elman has lost none of his genial charm of expression in compositions that permit of plasticity of style and tempo as witness his captivating rendering of the Beethoven "Minuet" and the Dvorak "Humoresque," both encore numbers. His technique has developed as shown in his accurate surmounting of the immense difficulties of the Allegro Moderate of Ernest's Concerto in F sharp minor, in which his octave playing, double stopping and bravoura passages were a marvel of accuracy. In the opening number, the Vivaldi concerto he showed what could be done to illumine with grace an old-fashioned and rather rigid form of violin music. In the Scoloro variations on a theme by Mozart he showed his command of a variety of style and technique. A group of four pieces, consisting of Sam Franko's arrangement of an Arioso by J. S. Bach, the Wieniawski-Kreiler Caprice in E flat major, the Weber-Elman Country Dance," and the Michiels-Elman "Nuit d'été," he delighted his hearers by his revelation of versatility of mood and sympathy. The Wieniawski number was a glittering staccato study, and the Bach Arioso was dignified in feeling and classic in treatment. The Sarasate "Gipsy Dance," he gave with its elaborate introduction usually omitted, and played the finale dance at a tremendous pace, articulating the staccato nevertheless without scratchiness. Mr. Elman was recalled so many times that one lost count of them.

* *

THE MISSES BRUSH RECITAL

MISS OLIVE BRUSH, pianist, and Miss Marjorie Brush, soprano, made their professional debut March 29th, in a joint recital at the Conserva-

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tory Music Hall. The recital was in aid of the Women's Auxiliary of the 97th American Legion, C.E.F. The two debutantes made a most favourable impression, being recalled after each group of their numbers. Miss Marjorie Brush revealed a light soprano of engaging quality, and won the critical verdict of her audience in Purcell's dainty "I Attempt from Love's Sickness to Fly," the old Welsh song, "The Missing Boat," and the old English song, "The Bailiff's Daughter." Later in the evening she sang Charpentier's "Depuis le Jour" very sweetly, and Debussy's "Romance" in the dreamy style which suited this vague composition. Miss Olive Brush proved herself to be a talented pianist, well equipped in technique and with taste and judgement of interpretation. Her numbers included Beethoven's Variations Op. 76, Chopin's Nocturne, Op. 67, No. 1, two Mazurkas by Chopin, a Capriccio by Brahms, three pieces by Schumann, and Presto by Mendelssohn. There was a select audience, who showed genuine appreciation of the work of the young artists.

* *

MAUDE SCRUBY'S RECITAL

Miss MAUDE SCRUBY, who has recently joined the faculty of the Canadian Academy of Music, gave an interesting violoncello recital April 4th, in the concert hall of the institution. Miss Maude Scruby, who comes from London, England, where she had the distinction of deputizing for the eminent solo 'cellist, Mons. Holman, has won very eulogistic notices from the leading London critics. Last night her playing in compositions for her instrument by Schumann, Boccherini, Saint-Saens, Popper, MacDowell and Bridge, won her a most favourable verdict from her audience. She not only commands a resonant and sympathetic singing tone, but has a clear-cut and fluent technique. In the Schumann Adagio and Allegro, Op. 70, for 'cello and piano, she had as assisting artist at the piano Miss Eugénie Quéhen, who, as usual, was admirable both in her executive work and her ensemble interpretation. Variety was given to the programme by the singing of Miss Josephine Scruby, soprano, sister of Miss Maude, who sustained her well-known reputation as a vocalist of attractive voice and style.

MRS. BRADLEY'S PUPILS

Mrs. J. W. BRADLEY has long been noted for her conscientious work in her teaching and the recital of her pupils on March 28th emphasized the fact and did her great credit.

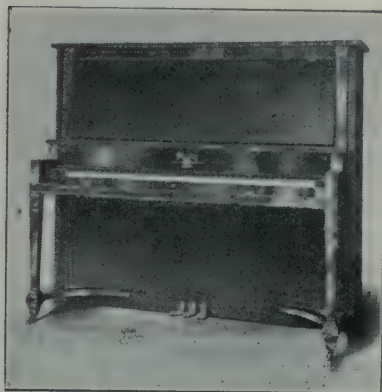
The programme opened with a duet, Rossini's "Power Eternal" (Stabat Mater) sung by Miss Eula Gray and Mrs. Fred Russell. Mrs. S. S. McNairn made a very favourable impression in Sanderson's "The Valley of Laughter" and Gounod's "More Regal in his Low Estate," from "Queen of Sheba." Miss Minnie Roden, who has developed into an admirable dramatic soprano, sang Arioso La Mort, Jeanne D'Arc (Bemberg) and Amy Woodforde Finden's "Jealousy" (from "Aziza"). Miss Dorothy Shaver, contralto soloist at Sherbourne Street Methodist Church, sang with excellent effect two groups, including Amy Woodforde Finden's "Far Across the Desert Sands" ("A Lover in Damascus"), "The Rice Was Under Water" ("Stars of the Desert"), Nelson Kneass, "Don't You Remember?"; Air: "The Moreen," "The Minstrel Boy"; Crouch's "Kathleen Mavourneen." Miss Shaver has a very fine contralto, musical and true and of good compass. Miss Eula Gray, soloist at Berkeley Street Church, has a soprano voice of unusual range, which was shown by her taking high D in Gilberte's "A Love, But a Day." Miss Gray also sang "A Maiden's Yea or Nay," by Gilberte, and Verdi's "O Fatal Gift" ("Don Carlos"). Mrs. Fred Russell, who is heard to special advantage in church music, sang Gounod's "O Divine Redeemer," with organ accompaniment by Mr. Percy Blackmore, pupil of Mr. G. D. Atkinson, and violin obligato by Miss Kathleen Reid, pupil of Miss Adamson. Miss Nina Dunlop, pupil of Mr. Atkinson, played a Debussy number very effectively. Miss Mona Bates played the accompaniments with skill and sympathy.

* *

MISS MARGERY MARTIN'S RECITAL

A VERY interesting pianoforte recital was given in the Canadian Academy of Music Recital Hall by Miss Margery Martin, a pupil of Mr. Peter C. Kennedy. Her principal numbers were: Sonata, Op. 57, Beethoven; Romance; Janowski; Dances Aesthetiques, Hendricks; a Chopin group and Rhapsodie No. 12, Liszt. Miss Martin has made considerable progress in her art since we heard her twelve months ago. Her technical and temperamental gifts combined with her youthful exuberance, make her playing very enjoyable to listen to. With these she is also showing evidence of a decided growth in poise and self-control, which should carry her success-

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fully and far in her artistic endeavours. Miss Lillian Steinberg, a pupil of Signor Morando's, sang with nobility of voice and distinctive style "The Star" and "April Weather," by Rogers, and also a Russian and Italian folk song.



MISS CONSTANCE MARTIN'S RECITAL

A PIANO recital by Miss Constance Martin, one of Mr. F. S. Welsman's most gifted and accomplished pupils, drew an unusually large audience to the Conservatory Hall on the evening of April 6th.

Miss Martin won the admiration of her hearers by her artistic interpretation of a very exacting programme, which was played brilliantly from beginning to end. In addition to a complete mastery of all the details of pianism Miss Martin played with plenty of animation and fire, and in such compositions as Beethoven's Sonata Op. 27, No. 1, and the Allegro maestoso from Chopin's concerto Op. II., she showed her capacity for presenting the biggest things in a fascinating and convincing manner. The young artist also gave an excellent account of herself in a group of pieces which included Rubinstein's A minor Barcarolle, Liszt's Etude in D flat, Grieg's Norwegian Bridal Procession, and Debussy's "Moonlight" and "Danse." In all of these numbers her playing was refined, spirited, and at all times interesting. Miss Beatrice Prest assisted Miss Martin in the Grieg Sonata Op. 13, for piano and violin, which was given an illuminative reading, the ensemble being worthy of special praise. Miss Prest played as a solo Bohm's Legende, delighting the audience with her facile technic and warmth of tone.

NEW MUSIC

COMMENTING on what's what in Ashdown publications, which are marketed here by Anglo-Canadian Music Co., "G. L." in the London *Pianomaker*, says:

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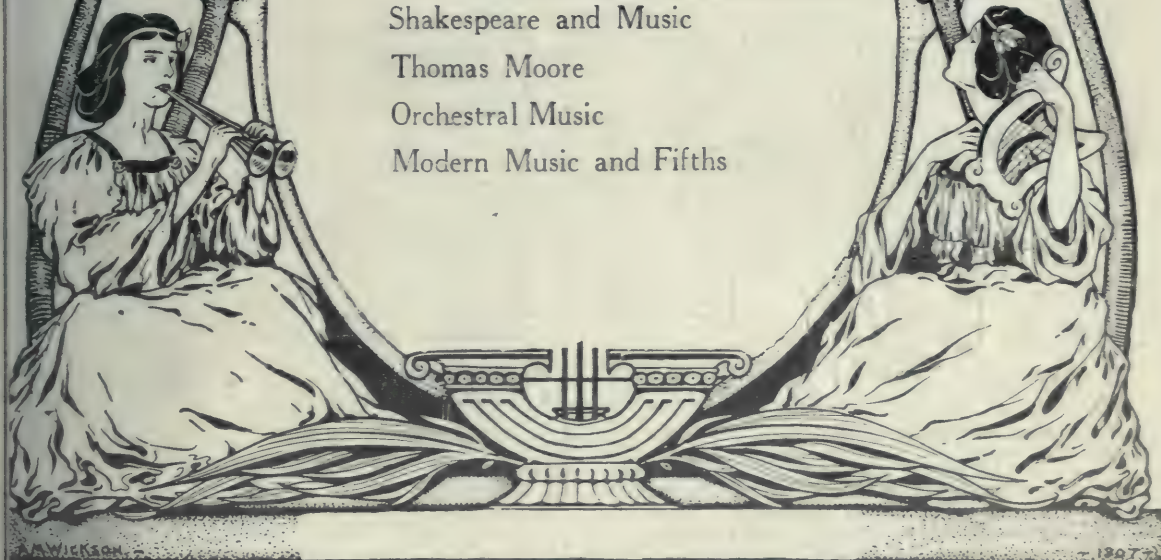
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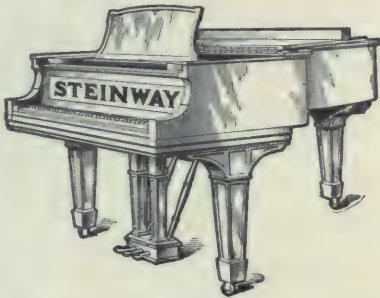
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SHAKESPEARE AND MUSIC

By A. EAGLEFIELD HULL, MUS. DOC. (OXON).
(From the *Monthly Musical Record*)

THE remarkable versatility of Shakespeare is only one of his many astounding qualities. This very point has been used by the Baconians as an argument against the authenticity of the plays. It might equally well be used in support of it; for given a genius like Shakespeare, what may we not expect? Certainly the trained musician who idly turns the poet's leaves to see what musical allusions he makes is astounded at his intimate knowledge of music—that art which so many of the poets rave about, with so little understanding. We find no lapses like Browning's "diminished sixths" or Tennyson's wondrous trio of instruments in "Maude"—a flute, a violin, and a bassoon. Shakespeare knew what he was talking about; and could move at ease even amongst musical technics. Once only do we find him committing a "howler," and this may well have been because his fancy

pleased him so much that he could afford to risk the practical discrepancy.

The passage occurs in a reference to the Virginals, a precursor of our pianoforte, which is said to have derived its name from the Virgin Queen. In the 128th Sonnet, the poet refers to the "jacks" of the Virginals leaping forth to "kiss the tender inward of her palm." The hammers inside an instrument cannot very well come into contact with the player's hand, without some internal catastrophe. Shakespeare may possibly have meant the "keys" of the clavier, which even to-day have no very definite name assigned to them. Just think of the many different meanings of the word "key," and you will at once see one of the reasons why musical allusions often fall wide of the mark.

But Shakespeare more than recompenses us by a most perfect metaphor drawn from the method of "playing" the Virginals, which required quite a different "touch" from the modern piano. The cleverest of music-masters

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could not possibly have hit on a more apt illustration. In "Winter's Tale" the jealous Leontes secretly spies on his queen as she tenderly fondles the hand of Polixenes. He angrily mutters this exclamation:

"Still Virginalling upon his palm."

The poet's allusions to musical instruments are far too numerous for detailed mention; he draws glibly from all of them. The *viol da gamboys* (a baritone stringed instrument) is connected inseparably with a gentleman's liberal education in "Twelfth Night"; the vile squeaking of the wrynecked fife in the masques is held up to ridicule by *Shylock*; the lute is pilloried over *Hortensio's* head by the *Shrew*; and even the various kinds of bagpipes, which seem to me all equally sour, are differentiated: the "Lincolnshire bagpipes" in "Henry IV"; the "woollen bagpipes" in the "Merchant of Venice," and so on.

If Shakespeare knew the instrumentalists well, he knew the singers even better:

Don Pedro. By my troth, a good song.

Benedict (*who has just sung it and is fishing for compliments*). And an ill singer, my lord.

Don Pedro. Ha! no, no, thou singest well enough—for a makeshift. (*Aside*) And if he had been a dog that howled thus, they would have hanged him, and I pray God his bad voice bode us no mischief. I had as lief have heard the night raven, come what plague could have come, after it.

And again, his wonderful insight and gentle sarcasm at the frequent mock apologies of singers in "Much Ado," where the First Page says:

Shall we clap into 't roundly without hawking or spitting or saying "we are hoarse," which are the only prologues to a bad voice.

The dramatist's acquaintance with the songs and dances of his day was an exceptionally wide one. The tune "Heart-ease" is asked for when the wedding festivities of *Juliet* are broken off. The "Carman's Whistle" is alluded to by *Falstaff* in "Henry IV"; the tune "Greensleeves" is twice referred to in the "Merry Wives"; and the pot-house Catches which come rather as a shock to us refined twentieth-century people

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are (sad to relate) the actual things themselves.

Space only permits of a few of his references to the scientific and aesthetic sides of music. Naturally every composer pays particular attention to the effect of his final cadence. Shakespeare knew this, and gives the following beautiful utterance to the dying John o' Gaunt:

O, but they say the tongues of dying men
Enforce attention like deep harmony.
More are men's ends marked, than their lives
before;
The setting sun and music at the close
Is sweetest last, writ in remembrance
More than things long past.

King Richard II, when, nearing his end, laments:

"Music do I hear?"

Ha, ha—keep time. How sour sweet music is
When *time* is broke, and no proportion kept!
So it is in the music of men's lives.
And here have I the daintiness of ear
To check time broke in a disordered string;
But for the concord of my state and time,
Had not an ear to hear my state and time,
Had not an ear to hear my true time broke,
I wasted time, and now doth time waste me."

And what of Ben Jonson's envious remarks about "that most expensive of noises" when we have the following to put against it?

The man that hath no music in himself,
Nor is not movèd with the concord of sweet
sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are *dull as night*
And his affections dark as Erebus.
Let no such man be trusted. *Mark the music.*

Yes, *mark the music*, for a greater than Ben was here.

* *

ORCHESTRAL MUSIC

By C. E. LE MASSENA (in *Musical Advance*)

SINCE 1581, when the first recorded orchestra—consisting of hautboys, flutes, cornets, lutes, harp, flageolet and violins—played at the marriage of Margaret of Lorraine, the combination of musical instruments for various functions has steadily increased in vogue, until now, orchestras are a necessary feature on all occasions. Indeed, so radically has the character and instrumentation of the orchestra changed that if the combination of harpsichord, large guitar, great lyre (or viol de gamba), large lute, and

flutes which provided the musical accompaniment for Peri's "Eurydice," in 1600, should appear in the orchestra pit at the Metropolitan Opera House, everyone would gasp in amazement.

The development of the orchestra has been a result of evolution. It had to keep pace with the world's advancement in other directions. New instruments had to be invented, new kinds of music had to be written, new sets of laws had to be formulated, orchestration had to be expanded, new schools had to be fashioned, performers had to become more proficient; in fact, everything had to move.

It may be remembered that, in bygone days, at the opera in Paris the violin players were non-plussed by the audacity of a composer who had written a high C, and the conductor, in order that the players might not forget it, was wont to call out a few measures in advance, to "mind the high C." The difficulty, of course, resulted from the players not being able to play above the first position.

But the world has progressed mightily since then. As the ideas of the people changed, so the music changed, and the orchestra was forced to keep pace. Composers of to-day write almost anything they choose without consideration of the players, and it is this that necessitates employing only skilled players for the modern orchestra.

The twentieth century makes tremendous demands upon all, and the orchestra has not been able to escape the onrush of time. Orchestras are in demand everywhere for innumerable purposes, and each must be formed with a special view to what is required of it. First in importance is the grand opera orchestra, for which from seventy-five to one hundred and ten of the finest and most experienced players are necessary. The symphony orchestras likewise require a large number of skilled musicians. Theatre, comic opera and vaudeville orchestras form another class requiring capable men, and the orchestras for hotels, restaurants, gardens, steamers, parks, dance halls, and department stores form another. Besides these, there are many amateur, semi-professional and women's orchestras.

The great demand for musicians to fill the multitudinous positions in these various organizations brought to our shores a musical army, the individual members of which had little or no idea of American ways or business methods. Their chief aim was to secure employment, and most of them were willing to give their services for anything they could get. As a result, conditions became involved and the good players

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were forced to accept the same stipend as the poor players, or else starve. This led to the formation of a union, which established a fixed price for services, and thus provided protection to its members.

The orchestras of Europe, while essentially similar to those in America, nevertheless, differ in some respects. The café orchestras are composed of musicians who have made music a study, and who delight to play the classics; with them, as with the Germans, ragtime music, and music hall melodies are a desecration. In Europe, the populace demands good music. In America, the orchestra is usually employed as a bait, its sole purpose being to draw and to hold patrons. Here, the frequenters of theatres, restaurants, gardens, etc., seek pleasure, not intellectuality.

This must, necessarily, grate upon any true musician, but he is compelled to play what is set before him or engage in some other business. There are not enough places in the opera and symphony orchestras to accommodate all. The wonder is that so many foreigners come to our shores knowing the conditions on this side of the Atlantic.

Twentieth century conditions are peculiar. Year after year they grow more peculiar. It becomes more and more difficult to make ends meet. Why? Because everybody is endeavouring to keep up with somebody else. Ideas and appetites are abnormal. Business men take advantage of this abnormal state and make hay while the sun shines. The brighter the glitter, the finer the feathers, the softer the furs, the more the appetite is whetted and the greater is the desire to indulge the appetite which, instead of becoming satisfied, grows until it becomes insatiable.

If we could return to the habits and inaugurate the times of our grandfathers, orchestras would disappear. But we cannot; therefore orchestras must remain. One of the cultivated characteristics of the modern human being is his aversion to simplicity. He craves glitter, noise and continuous excitement. Orchestras are an indispensable assistant in feeding this abnormal appetite. There is only one phase of the question which is of paramount issue—the question of providing a better class of music, by means of which the appetite can be led into higher channels, and thus set free the slave.

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With the cultivation of musical taste that such endeavours must bring, it seems only a question of time before poor music will be relegated to its proper place—oblivion. Good music uplifts, ennobles and inspires. Bad music produces just the opposite effect. Our plea is not for the abolition of orchestras from places of amusement, but for the expulsion of low, common and degrading songs and pieces now so prevalent.

* *

MUSICAL HAPPENINGS IN HAMILTON

MR. BRUCE A. CAREY, the gifted and genial conductor of our famous Elgar Choir, who seems to have a genius for organization and conducting along many different lines, achieved happy results in the children's cantata, "The Voyage of the Trundle Bed," which was given in the recital hall of the Conservatory, April 27th and

28th. All the performances were in costume and all took their parts most creditably.

On May 1st, Mr. Carey again officiated as conductor of "Ye Olde Tyme Concerte," given in the I.O.O.F. Temple. The singers, who numbered nearly forty, were among Hamilton's prominent soloists. They wore the quaint costumes of a century ago, and presented a long programme of the favourite songs of olden days.

The Duet Club held its last meeting of the season on May 3rd. The meeting was open to the public and the following excellent programme was presented: piano quartette, "Peer Gynt Suite," Greig; chorus, "Spring, Lovely Spring," Greig; Ballade No. 1, Chopin; vocal trio, "The Angel," Rubinstein; trio—piano, violin and piano, "Colonial Song," Grainger; songs, "O Sad Indeed My Heart," Tschaiikovski; "First Primrose," piano duo, "Le Rouet d'Omphale," Saint-Saens; choruses, "Ave Maria," Brahms; "Gypsy Serenade," Paul Ambrose.

On May 9th the Hamilton Orchestral Club gave its second concert of the season in the I.O.O.F. Temple, under the leadership of F. J. Donville. The orchestra, despite the inroads of enlistment, numbers fifty players, and the various sections were of good tonal quality, the violins

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Schumann and "First Primrose," Greig. Mr. Robinson sang the aria "M'Appari Tutt'Amor" from "Martha," Flotow, and "Until," Sander-son.

The following programme was played by Mr. Hewlett at Centenary Church on Saturday afternoon, April 22nd. Prelude and fugue in Eb Major, Bach; "Spring Song," Lemare; "Pavanne," Bernard Johnson; "Allegro Con Grazia" from 6th Symphony, Tchaikovski; "Magic Fire Music," Wagner; "Toccata," Crawford; "Marche Funèbre et Chant Sera- phique," Guilmant.

On Saturday afternoon, May 6th, a musicale was given by pupils of Mr. Hewlett and Mr. Carey. The following was the programme. Piano, Concert Etude in D flat, Lizst; "Hungarian Dance," Brahms; "A la Gavotte," Schutt; song, "My Song to You," Cook; piano, Polonaise in C sharp minor, Chopin; two Spanish Dances, Granados; song, "The Lass with the Delicate Air," Arne; piano, "Concert Study," Rosenbloom; Loreley Sechig; Aria, "Si Chiamata noi Mimi," "La Bohème," Puccini; piano, La Regatta Venezia, Lizst; song, "The Bell Ringer," Wallace. After the programme, afternoon tea was served and a social hour enjoyed by the pupils and their friends.

W. H.

* *

PUPILS' BENEFIT RECITAL

A NOVEL and very interesting programme was given May 22nd, in Oddfellows' Hall, College Street, by the pupils of Mr. Arthur Blight in their song recital, the entire proceeds of which were given to the Y.M.C.A. work overseas. The twenty-eight numbers of the programme, selected from the best operatic and ballad literature, were presented in costume and were rendered with a praiseworthy regard for dramatic interpretation. If anything, the standard set in the array of songs was too high for a pupils' recital, but the talent revealed in the voices of all the singers was most promising. There were, of course, numbers on the programme rendered by such artists of proved quality as J. P. Milnes and Mrs. Harvey Robb. Of the younger and less experienced pupils of Mr. Blight showing bright promise were Miss Marjorie Garlock, who sang with excellent finish a group of French songs; Miss Inez Douglas, who won very hearty applause for her rendering of the "Staccato Polka;" Mrs. F. Brunke, whose rich contralto was heard with delight in the "Squaw's Lament;" Miss Bird Hagerman, who sang with artistic taste "Angels Ever Bright and Fair;" Miss Evelyn Graham and Miss Helen Murray, who gave a fine interpretation of the "Duet of the

being especially sweet. The ensemble playing of the orchestra was good throughout, and was characterized by richness of tone and artistic finish. The assisting artists were Mrs. Geo. Allan, and Mr. Hamilton Robinson, both of whom sang in a very enjoyable manner. The following is the programme: "O Canada;" "Gladiators Farewell," Blake; waltz, "Waldteufel," selection from "Erinan," Verdi; "Berceuse," Jarnefelt; "Andante and Scherzo" from 6th Symphony, Schubert; overture from "Raymond," Thomas; "Sounds from England," Langley. Mrs. Allan's songs were "Devotion,"

Flowers" from "Madame Butterfly"; Miss Alice Gott in "Dellah"; Mr. Frank Johnson and Mr. Considore Ruttan, tenors, and Miss Maginley, whose splendid range of voice was shown in "Paria." Others taking part in the recital were Miss Cathlyn Darch, Miss Gertrude Hughes, Miss Sada McNab, Miss Winnifred Sharpe, Miss Ella Anderson, Miss Isabel Kennedy, Miss Sara Caskey, Miss Olive Woodman, Miss Ina Tod, Mr. William Sims, Mr. Charles Stanley, Mr. Clifford Sparling, Mr. Thomas Douglas and Mr. Robert Moderwell.

* *

FORSYTH RECITAL

MR. W. O. FORSYTH presented several pupils in a piano recital on the 18th ult., in the Nordheimer Hall, before a crowded assembly of enthusiastic listeners. In a fine programme by modern composers, they one and all revealed the eminently musical qualities of this well-known master's work—namely, expressive musical delivery, contrasts of tone, good rhythm, and management on the pedals, and often startling brilliancy, as each pianist had technique in abundance in the pieces played. The following took part: The Misses Geraldine Allison, Firenze Gilray, Fannie Singer, Rita Hutchins, Gladys Truax, Norma Mitchell, Myrtle Weber, Violet Stuart, and Messrs. Hubert S. Martingale and Fred. S. Orphen. Mr. Norman Calvin, tenor, pupil of David Ross, sang two or three songs quite delightfully, Miss Olive Calvin making an efficient accompanist.

* *

MARY MORLEY RECITAL

MISS MARY MORLEY, one of our most talented pianists, gave a recital, May 3rd, in the Conservatory Music Hall before a large and representative society audience. The function was in aid of the Belgian Children's Fund. Miss Morley opened her programme with the Bach-Busoni Chromatic fantasia, which she gave a brilliant and clear rendering, with modern nuances of tone. Her second number, the Allegro from the Beethoven Sonata, Op. 7, was played with dainty lucidity, quite in the spirit of the composer's early period—that is to say, akin to the Haydn style. Her second group consisted of Chopin's Ballade in F minor and the Chopin Barcarolle, Op. 60, in which the pianist revealed poetry of reading, and a refined tone-colouring, as also a command of dynamics that never forced the power of the instrument. Four charming genre pieces followed, Delibe's "Passepied," a very dainty bit of

work; MacDowell's "Idylle," and "Novelette," and the Glazounow-Blumenfeld Valse, all of which caught the fancy of the audience being most felicitously rendered. The recital closed with a fine ensemble performance of Brahms' Quintette, Op. 54, for piano and strings, in which Miss Morley had the valuable co-operation of the Toronto String Quartette.

* *

ARTHUR SCHNABEL, a favourite pianist in Berlin, was giving fifty lessons a week at £2 10s. a lesson before the War broke out. By the time the first war winter was over his pupils had entirely disappeared.

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Down Here. May H. Brake
The Grey Watch (A "Drake" Song)
Donald Crichton
When the Boys Come Home . . . W. H. Jude
Homeland of Mine. Gerald Kahn
O Day Divine. Herbert Oliver
Look Up From the Darkness Sacred. . A. de Lara
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PRESENTATION TO ORGANIST

AFTER a long period of service as organist and choirmaster of St. Simon's Church, Howard Street, Mr. J. W. F. Harrison was, on May 18th, presented by members of the congregation with an illuminated address bound in Morocco and a gold watch suitably inscribed. Rev. Rural Dean Cayley was in the chair, and paid a friendly tribute to Mr. Harrison's undoubted abilities, the latter replying in terms which left no doubt of his happy relations with all members of the church and congregation, by whom he had been so kindly and affectionately remembered. Mrs. Harrison was also presented with beautiful flowers, while Miss Grace Smith and Mr. Redferne Hollingshead contributed finished musical selections. Previous to this reunion, Mr. Harrison's choir presented him with a handsome silver salver, with many expressions of mixed regret and esteem. While enjoying for the present an immunity from the arduous duties of one branch of the profession in which he has excelled for so many years, Mr. Harrison will still be found at his post in the Conservatory and elsewhere as teacher of piano and organ, and examiner at that and other institutions.

* *

NATIONAL CHORUS

HIGHLY satisfactory reports of last season's progress were presented at the annual meeting of the National Chorus, held at Casa Loma on May 25th, with the president, Col. Sir Henry Pellatt, in the chair. The financial statement showed a credit balance after meeting all expenses, and also a contribution of upwards of a thousand dollars to the funds of the Recruiting League and the Canadian Red Cross. The secretarial report showed that the membership had been maintained at the usual figure, despite the large number of members on active service, and recounted the activities of the chorus during the past season, culminating in the magnificent concert in January, which the Duke and Duchess and the Princess Patricia honoured with their presence. It was decided to hold the next concert in Massey Hall on Tuesday evening, January 16th, 1917, when Morgan Kingston, the English tenor, who scored so great a success this year, will again be the assisting artist. Dr. Albert Ham has now under preparation a special programme, and will begin rehearsals directly after Exhibition. A hearty vote of thanks was accorded Sir Henry Pellatt for his active interest in the chorus and in again accepting office. The president expressed his strong appreciation of the splendid work done by Dr. Ham, both

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from a patriotic and artistic point of view. He had no doubt at all as to the future, and saw no reason why the chorus should not go on to greater success. The vice-presidents elected were: Messrs. D. B. Hanna, Noel Marshall, Sir John Eaton, H. H. Williams and J. W. Woods, and the usual committees were also appointed.

* *

MR. VIGGO KIHLE TO TEACH DURING VACATION

MR. VIGGO KIHLE will pass the vacation in town, and will accept a limited number of pupils during July and August.

* *

THE CHILDREN'S CRUSADE AND GABRIEL PIERNE

I HEARD their voices, thrilling, pure, enthralled,
Greeting the Christ with dear familiar name,
And trust of Childhood's innocence hath called
My tears from dormant depths of errant blame.
Unwonted stirred deep fountains, torn apart.
By consciousness supreme of Music's power,
As from the mouths of babes, divinest Art
Poured forth tumultuous its pristine shower.

O thou to whom 'tis given to loose the cords
That bind weak mortal thoughts to earthly things

And lead us by the paths whence Song affords
Vistas of realms where St. Cecilia sings.
All praise to thee and great be thy rewards,
Though noble work yields greater than it brings.

—MACLEAN BORTHWICK.

* *

PLAYING in Cincinnati, Madame Katherine Goodson, the English pianist, gave as an encore a little piece by her husband, Mr. Arthur Hinton, who was ill in New York. The playing overcame her; she stopped short and rushed to the wings. In a few moments she returned and played a short piece by another composer.

THE TORONTO CONSERVATORY OF MUSIC

THE commencement recitals of the present season, nine in number, and presenting specially prepared and talented pupils, have been the leading feature at this institution during April and May, and constitute a very convincing and wholly satisfactory proof of the thoroughness characterizing the methods employed by all teachers in whatsoever department. As usual, the piano and vocal numbers have been in the majority, but excellent showing was made in the violin and organ departments, while original composition has also been to the fore and ensemble performances of great value of interest. A high average of technique ability enhanced by command of natural sentiment and sympathetic readings appear to have accompanied each recital, the total aggregate of standard works performed being very large and of incalculable importance to many in the audiences of the student class who are, on these occasions, given an opportunity to hear a really splendid series of first class concerts of the best music from all sources. The value of such a sequence or cycle of performances cannot easily be overestimated, especially to those pupils of the institution who live at some distance from musical centres or in other ways are perhaps debarred from spending money freely on high-class concerts.

The Conservatory announces a special summer course this year, many of the faculty remaining in town during July and August. The June examinations begin June 20th and continue till the 23rd, and an unusually large number of applications were received prior to and upon May 15th. The popular local examinations, as is well-known, are open to all candidates who may present themselves, whether Conservatory students or not, on payment of fees, and on complying with the prescribed rules and regulations.

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A PIANOFORTE recital of great artistic merit was given by Miss Isabel Qua, pupil of Mr. Peter C. Kennedy. Miss Qua possesses pianistic gifts of a very high order; her fluency of technique, correct phrasing and musical conception being brilliantly asserted in Beethoven's Sonata, Op. 26, a Chopin group and compositions by Rubinstein, Chaminade, Sauer and Liszt. Miss Dorothy Wade, a pupil of Mr. Luigi von Kunits, played solos by Vieuxtemps and Wieniawski with much charm.

A vocal recital by pupils of Mrs. E. Varty-Roberts brought forth a number of students with bright and fresh voices splendidly trained and in many cases having pronounced individual ability. The programme was wisely varied and pleasing discrimination shown in the choice of the songs.

Mr. Zusman Caplan scored a genuine success with his pupils in a violin recital which included the Bach double concerto; Rode's concerto, No. 7, and the Mendelssohn concerto. The playing of three young students, Miss Lillian Vise and Masters Dubinsky and Gesensway was remarkably good, and well deserved the enthusiastic approval of the large audience present. Miss Madelyn Stretton, soprano, a pupil of Mr. Stanley Adams and Miss Qua gave solos which added to the pleasure and interest of the recital.

The young students have given several recitals under the capable direction of Mrs. G. E. Grove, Mus. Bac., and their demonstrations of practical and theoretical work have been surprisingly thorough and have shown the good results attendant on a carefully prepared system of musical education.

* *

CLARA KELLOGG DEAD

ONE OF NOTED AMERICAN SOPRANOS OF LAST CENTURY

CLARA LOUISE KELLOGG died on May 13th, at her home in New Hartford, Conn., after a long illness. She was seventy-six years old. One of the noted American sopranos of the last century, she retired in 1887, which was the year of her marriage to Carl Strakosch of the managerial family of that name. Her time has been divided since that time between the United States and Italy. She went to Italy every fall until the war broke out and returned in the spring to her country home. She won great fame in Europe as well as in America.

Toronto is indebted to Mme. Kellogg for giving the first local productions of both "Aida" and "Carmen." She had the honour of affording London (Eng.), its first hearing of "Aida."

NEW MUSIC

BOSWORTH & COMPANY, London, England.—A suite of agreeably flowing solos of the medium grade of difficulty has been furnished by Guy Harford in his "Evening Idylls." There are four numbers in the set, being severally named "A Joyous Song," "The Pale Moon," "A Fairy Tale" and "Memories." Besides their general attractiveness, these solos display very considerable educational worth. Here, we must say, both pupil and master have been well catered for.

Mr. Felix Swinstead is the composer of today, par excellence for the young. No teacher of the pianoforte who has among his pupils children of tender age can afford to ignore two little albums by this composer, which have recently appeared. The first of these contains "Five Sketches for Piano," Op. 31, published by Messrs. Bosworth & Company, London, price 1s. net (Bosworth Edition, 976). The pieces are essentially Schumannesque in style, and particularly charming are "Ala Minuetto," "The Fisherman's Song," and "King Winter."

* *

ROOSEY & COMPANY—In setting to music P. J. O'Reilly's attractive verses "Break O' Day," Wilfrid Sanderson again shows that in addition to his gift of melody, he possesses that rare accomplishment of being able to write simply, yet attractively. This song has the much-desired lightness of lilt, so beloved by the lyric artiste, and is replete with the colourful touches of modernism that characterize Mr. Sanderson's work.

Another song from the pen of Gerald Grayling (composer of "What Shall I Say?") is "Love's Greeting." Love is of course the subject of a large majority of songs, but this one is well out of the beaten track, and concert vocalists will find it essentially worthwhile, serviceable and satisfying.

"My Song" is C. Linn Seiler's wonderfully conceived and beautifully executed musical setting of verses from the celebrated Rabin-dranath Tagore's "Crescent Moon." "My Song" is an exceptional piece of musical expression in narrative form, worked out so carefully and with such deftness and skill, that each phrase of music indicates an exactly corresponding emotion in the verse.

A bright vivacious waltz song of more than ordinary merit is "Springtide," by Harold Jenner. Free from the more complicated and sometimes unvoiced roulades that burden most waltz songs this number has a straightforwardness of rhythm and grace of melody that pres-

ages certain popularity with both teachers and concert artistes.

"My Love From O'er The Sea," is another attractive waltz song by Alfred J. Silver, words from J. Noel Paton's "The Painter Poets." The refined sentiment of the verse is reflected in the admirable musical setting and in its carefully shaped measures the singer will find ample opportunity to display the resources of vocal art.

In the setting of the well-known scriptural verses "I Will Lift Up Mine Eyes," Vernon Evile has given us a work, which in simplicity, dignity and reverence is truly in accord with the breadth and worshipful spirit of the text. Although the accompaniment is for piano its form is such that it can at sight be readily adapted to the organ.

Haydn Wood's inimitable craftsmanship in song-writing is again exemplified in his latest work "Do You Remember?" The sentiment of the rather sad text is most beautifully portrayed, and gives great scope for an artistic rendition of intense emotionalism.

"Evening is Come," by H. Ernest Nichol, combines tranquility with compelling beauty and strength of treatment. Its appeal is instantaneous and the high level of creative merit

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"Felicia" means joy, and it is indeed a joy to either hear, play or dance to this most captivating waltz by Vernon Eville. Mr. Eville has to his credit two other great waltzes—"Escatic" and "Fantastique," and while both are exceptionally and musically good, this—his newest effort.

* *

TEN COMMANDMENTS FOR NEW CHOIR-MASTERS

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Thou shalt not kill,—An Anthem.

Thou shalt not commit,—Discords.

Thou shalt not let thy soloist use thine eye-glasses as a mirror.

Thou shalt not steal thy neighbor's,—Soloists.

Thou shalt not "drown" thy soloist's voice because she's kittenish.

Thou shalt not convert,—Rag-Time into Organ Solos.

Thou shalt not prove thy bravery by fooling around powder.

Thou shalt not have favourites among thy choir,—If thou must play favourites go to the races.

Honour thy minister,—And the treasurer.

Thou shalt not "knock" thy predecessor, In his eyes thou art a model(*).

(*) Model—A small imitation of the real thing.

* *

DISTINGUISHED COMPOSER DROWNED

It is feared that the eminent Spanish composer, Enrique Granados, and his wife lost their lives when the Sussex was torpedoed in the English Channel, March 24th. It is reported they were last seen on a small raft. The composer's opera, "Goyescas," received its premiere January 28th, at the Metropolitan Opera House, New York. Granados was born in 1869.

* *

OPERA IN ENGLISH

MUSICAL AMERICA devotes a whole page to an appreciation of Mme Donalda, the Canadian prima donna. It is interesting to note that Mme. Donalda is an advocate of singing opera in English in Great Britain and the United States. She says: "We need opera in our own language. I am a firm believer in opera in English. The United States and England are the only countries where they tolerate opera sung in any language but their own. It is a great handicap to the American girl in Europe when she has to master

her roles in French for France, in German for Germany, in Italian for Italy, and so forth. Yes, sir, when we have opera in our own language we will have not only more great American artists, but more great American composers."

* *

JAP. FACTORY FIDDLES

THE cheap labor of Europe has given her a practical monopoly on the production of the cheaper grades of violins for many years, but now that the war has demoralized the organization of so many of these violin factories a new factor in the trade has appeared—Japan. The Japanese are now turning out surprisingly well-made cheap violins to retail at from \$3 to \$4 each, and comparing well with the factory-made fiddles of Europe of the same grade and price.

* *

THOMAS MOORE

THE popularity of Moore's *Irish Melodies* during the early part of last century was due to a variety of causes, not the least being the personality of the poet himself. Croker, who knew him as a young man in Dublin, has told us how Moore could sing, or rather warble, bewitchingly, "set off by an expression of countenance and charm of manner the most graceful, the most natural, and the most touching that we have ever witnessed." Posterity has decided that he was no a great poet, and some indeed would deny him a place in the second rank, but the time is far distant when we shall cease to be grateful for such verses as "The Minstrel Boy," "The Harp that once through Tara's halls," and "As a beam o'er the face of the waters may glow."

There is no doubt that many of these poems owe their popularity in no small degree to the national melodies to which they were set, and it was in this power of adaption, which both Moore and Burns possessed in a remarkable degree (though a Scotchman would scorn the comparison), that has stamped Moore's poems with an individuality that they would not otherwise possess. In a word, they owe their popularity to "the felicitous marriage of good words to good music."

The greater part of Moore's life was spent in England, and for many years he lived in London, and enjoyed the life there to the full. He was a favourite in the highest and most brilliant circles, and held the friendship of some of the greatest men of his age. He is described as possessing the most exquisitely graceful manners; no suggestion of the patronized poet about him; nothing, either, of the grovelling or the self-assertion of the man of humble birth translated into the society of those whom Dr. Johnston

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would have called "the great." Such an atmosphere does not tend to develop a very strong poetic fibre—the applause of the public was sweet in his ears, and it was a pleasure to him to know that people were pointing him out to their friends, and saying, "That is he." After all, he had some ground for self-satisfaction, for no less a person than Lord John Russell deliberately declared that "when these two great men (Scot and Byron) have been enumerated, I know not any writer of his time who can be put into competition with Moore." Needless to say, posterity has formed a different opinion of Moore and his contemporaries.

The poet's *Diary*, which he commenced to keep in 1818, and continued at intervals for nearly thirty years, is largely occupied with the relation of humorous stories and trifling incidents, both of which had a great attraction for him. The variety of subjects is endless—all seemed to be good fish that came to his net—and for the most part his pages make pleasant reading, if taken in small doses. A few of his musical stories and references may possibly interest and amuse my readers.

On one occasion he tells us a curious organ story in his *Diary*. When the great waterworks were established at Chelsea, there was a project for having a great organ, there, from which families might be supplied with sacred music according as they wished, by turning the cock on or off; but the objection was raised that upon a thaw occurring after a long frost you might perhaps have strains of *Judas Maccabaeus* bursting out at Charing Cross or other unexpected localities, and there would be no getting them under.

In this connexion the truthful poet says that it was an undoubted fact that the proprietor of Lansdowne House, which lies between Piccadilly and Berkeley Square, had a project of placing seven-and-twenty fiddlers hermetically sealed (!) in an apartment underground, from which music might be communicated at will to any room in the mansion. A former Lord Lansdowne vouched for the truth of this, only he maintained that the source of the proposed concert was to be an organ instead of hermetically-sealed fiddlers, and he said that pipes which had

already been laid for the scheme were found during some alterations that were being made at Lansdowne House.

—C.T.C., in "The Choir."

* *

MODERN MUSIC AND "FIFTHS"

By FREDERICK KITCHENER

(From the *Musical Record*)

In spite of undoubted improvement during the last few years it is to be feared that harmony teaching in England still consists, to a large extent, in mere fifth-hunting and fifth-dodging. Many "learned" musicians still earn their bread by pointing out the iniquity of these "fifths" to their devoted pupils. Whole pages of certain musical journals are given up to pointing out and correcting "fifths" in the harmony exercises of the young person. Yet no one assigns, or ever has assigned, any reason for this fear, hatred, and loathing of consecutive fifths beyond the fact that, as music at a certain bygone period consisted of passages in consecutive fifths, and nothing else, the ears of our forefathers became so satiated by them that they forbade their use altogether when other intervals became familiar. Thus a rule was established, and, for no reasonable cause, has dominated the art of music until the present day. The question is simply this: Are successions of consecutive fifths invariably, or even generally, inartistic and intolerable? In four-part writing for voices they may often be so; though even here they may sometimes be used with beautiful effect. Are the rules which quite rightly dominate the exercises of students to be used in judging the works of mature and experienced men? Consecutive fifths—whole passages of them—may often be employed with the most beautiful, picturesque, and visualistic effect, especially, perhaps, in piano music. Yet there is a certain clique or school in England, the members of which take a ghoulish delight in digging up, exposing, and dissecting the ideas of poetic composers. What was conceived as high poetry, and in a fine highly-wrought imaginative mood, becomes, in their hands, a subject for anatomical operations. "Here are passages of consecutive fifths—oh, horror! We will not play the piece; of course, fifths are forbidden; it is sufficient for us that we see them on paper." Thus the composer's poetic idea is ignored, and his mistakes are pointed out to him *seriatim*, though he may have devoted his life to artistic composition, and not the concoction of glorified harmony exercises. Is the composer a tone-poet? If he is not, it were better that he did not compose at all. We may be sure that a

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tone-poet will use any means which seem to him fit for the expression of his poetry and will not be dictated to by pedants or text-books.

Some musicians appear to regard "Consecutive fifths" as a malevolent god, whom they fear and hate, but from whom they derive their existences, and without whom they would have no bread; this creature must, therefore, even though hated, be bolstered up and appeased. After the composer has passed his student days he may find out for himself that this terrible Bogey of his youthful efforts may prove to be a very good friend to his, if properly approached and actfully handled; that this being, who has been represented to him as so hideous and awful, is seen upon actual acquaintance to possess aspects and attributes of singular beauty, charm, and poetry.

Is it not ridiculous, this singling out for prohibition and ostracism (for no reason that can be definitely given, or that can be regarded as satisfactory by any intellectual or thinking person) of one interval more than others? Successions of consecutive seconds, fourths, and sevenths, are often as unpleasant to the ear as certain successions of fifths are beautiful. Passages of fifths often possess a sharp, pellucid, delightful tone-quality when used to convey poetic ideas—such ideas as those of the chiming of bells, the playing of fountains, or in the musical suggestion of various atmospheric conditions. It is really wonderful how poetic certain passages in consecutive fifths can be—the imagination is excited, and scenes and events are visualized by them, more than is the case, perhaps, in passages where any other intervals

are employed. For so-called "absolute" musicians, to whom music is a play of sounds and no more, suggesting or recalling nothing, having no connection with actual earth and the life we live upon it; or for people who are dead to the marvellous beauties and delights of life and nature; such passages of fifths may be offensive, inasmuch as they feature life and reality. If artists wish their work to typify life, they themselves must be thoroughly alive. We cannot confine music to the cloisters; she is far too free, too many sided to submit to such confinement. Our "religious" music is of a very high and noble order; but it is simply one branch of the art of music; and the laws by which it is governed and regulated should not be the same as those by which, for instance, opera is controlled. Certain critics, however, bring the same spirit which is adopted in criticizing "religious" music into play in connection with every other kind of music. Such an attitude is unreasonable. A composer whose music signifies something will employ every means which seems to him suitable for the complete expression of his poetic intention; while one whose music is merely a "correct" pattern of sounds, though he may satisfy the pedantic and the one-sided, will never appeal to the human, living public.

* *

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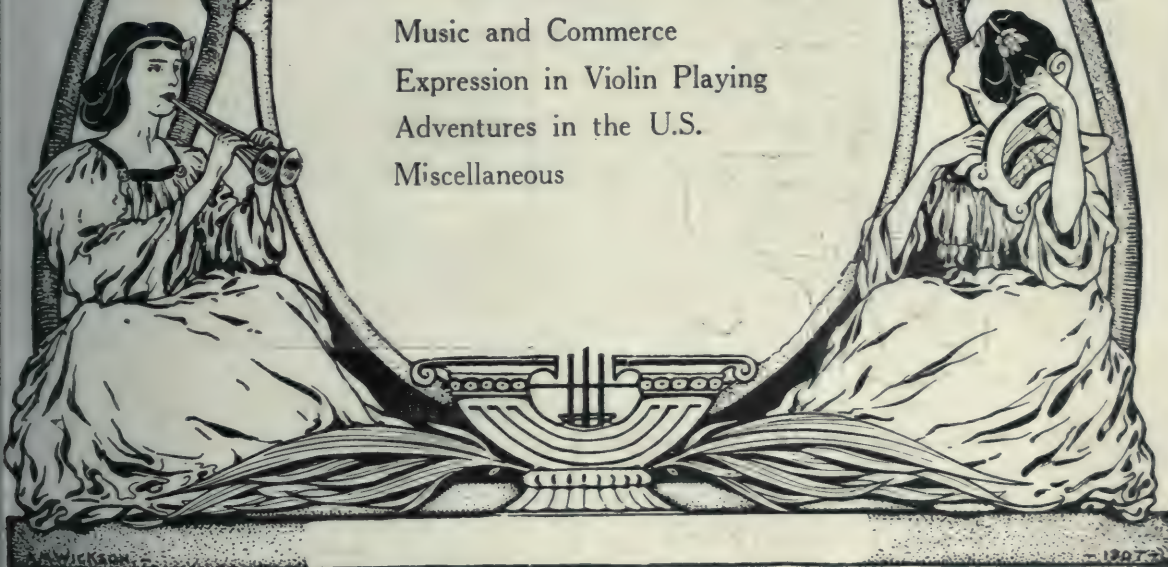
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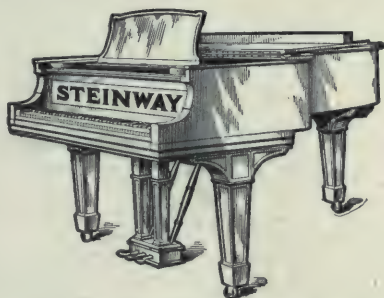
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DEATH OF PROF. MICHAEL HAMBOURG

**THE END WAS SUDDEN—A DISTINGUISHED AND
USEFUL CAREER—WAS UNIVERSALLY
POPULAR**

THE sudden death from heart failure of Professor Michael Hambourg late Sunday evening, June 18th, has removed from the artistic life of Toronto a picturesque figure, which for the past five years had been like a connecting link between this city of the new world and the famous music masters of the old world, such as Rubinstein and Tschaikovski. Professor Hambourg was the father of a notable group of musical and artistic sons and daughters, including Mark Hambourg, known the world over as a pianist; Boris Hambourg, a 'cellist of wide reputation; Jan Hambourg, a violinist of note, while Miss Luba Hambourg has displayed marked ability in painting, and recently, with her sister,

Miss Munia, had sought a new career in New York in acting for the movies.

Prof. Hambourg, who since his coming to Toronto had founded and firmly established the Hambourg Conservatory of Music, Sherbourne Street, was born in 1855, on the banks of the Volga, in the district of Yaroslav, Russia, and at an early age commenced the study of the piano. He received his musical training at Moscow and St. Petersburg (now Petrograd) Conservatories of Music, under the two Rubinstens, Tschaikovski and other eminent masters of the day. When twenty-four years of age he graduated from the Imperial Conservatoire of St. Petersburg with the highest musical degree awarded by that institution, and immediately received the appointment of Director and Principal Professor of Pianoforte Music at the Moscow Imperial Conservatoire. This position he held for three years, and his most brilliant pupil was his own son, Mark.

The initial tour of Mark Hambourg finally

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was the means of taking father and family to London, England, in 1890. From that time until 1910, when he came to Canada, Michael Hambourg was prominent in London, having been a professor at the London Academy and the Guildhall School of Music. He also was a director of the Hambourg Conservatory in London. And when he came to Canada he brought with him the recommendations of such eminent masters of the piano as Rosenthal, Paderewski, Professor Leschetizky, who also taught Mr. Mark Hambourg, and Lamond.

When the Hambourg family came to Toronto in the summer of 1910, one of the sons, Mr. Jan Hambourg, said in an interview with a musical writer: "Lately my father has suffered from rheumatic trouble, which is fatal to a musician. We blamed damp, foggy London for it. We had to go somewhere. Mark said Canada. He was greatly impressed by this country—of course enormously from the commercial point of view. Mark said there was appreciation of art and money in Canada, especially Toronto, which he considered was the foremost musical city in Canada and showing the best prospects, indeed, of any city in America. So here we are."

The rheumatic trouble contracted in London never entirely left the late Professor Hambourg. He suffered from it continuously during his residence in Toronto, and it finally reached his heart, with fatal results.

The deceased is survived by his wife and seven children—Messrs. Mark, Jan and Boris, an elder daughter married in England, Misses Luba and Munia, and Master Clement.

Prof. Hambourg's life in Toronto quickly established a wide circle of friends. His manner was most gracious, and he had an unusual memory for faces and names. Prof. and Mrs. Hambourg frequently entertained, when their home circle became the charming scene of spontaneous and rapturous music from the family artists and others who might be present. Prof. Hambourg, besides being a piano teacher of remarkable talent, was a pianist whose emotional characteristics never failed to rouse enthusiasm. He early became a member of the Arts and Letters Club, where his singular ability was quickly recognized, and where he was frequently called upon to contribute to the programme of a musical night.

* *

BORIS HAMBOURG IN CHARGE

MR. BORIS HAMBOURG has succeeded the late Professor Michael Hambourg as musical director of the Hambourg Conservatory which is now open for business.

MUSIC AND COMMERCE

BY JOSHUA BANNARD

(FROM *The Musical Record*)

You can best measure a country's musicianship by looking into the records of her commerce. When her skies are darkened with smoke, when coalfields are abundant and factories and foundries are full on, when the country side is made noisy with railway trains and motor-lorries, then there will be much music. Rural England consumes but little music and produces less.

England is a nation of shopkeepers—in peace time. Because of this, and not in spite of it, she is a musical country. When we have settled our account "out yonder" and our industrial classes once more get into their stride, when our commercial supremacy goes unchallenged and stands unchallengeable, we shall enter upon a lease of musical activity the like of which this country has never yet known. We musicians claim that we are just "carrying on" now. As a matter of fact, we necessarily await their return before we can get going.

How is it that music is dependent upon trade? In the first place, trade means population and wealth, and it is the rich and the populous cities that produce the finest music. A small town, whatever its situation and traditions, is impossible musically if it be unprosperous. It cannot support orchestral concerts, for there is not a sufficiently large number of wealthy people in the neighborhood to make such a series of concerts monetarily profitable. Further, it cannot find enough serious musicians to formulate an orchestra, and hence orchestral music and opera are clearly impossible. And certainly such a place is unlikely to appeal to the composer for the composer creates for others, however much he may assert that he composes for himself. There are "no others." That is why there are no composers. But your industrial centre, your Birmingham!—

It is lamented by some critics that the present age is "commercial," "vulgar," "unimaginative." It may be so, but it is not without its nobility, its strength, and its fruitfulness. Right across Europe is sown the very material most suited as subject-matter for the noblest of art creations. And yet the struggle, distinctly "vulgar" in some of its phases, is without a doubt the outcome of "commercialism." The truth is we differ little from our progenitors. There is the same lofty patriotism, the same faith in the might of right, the sanctity of law, the sacredness of liberty. External conditions alone make the difference. In all probability there is just as much and just as little vulgarity or cramped

imagination to the square mile to-day as three hundred years ago when Shakespeare wrote, or as there will be three hundred years hence. True, the business side of our nature has developed, but the outcome has been an advance in musical appreciation. If it were not so, our musical achievements would be as meagre and as colourless as those of Switzerland with its snow-clad earth-masses, or of Greece with its sunny skies and romantic past.

Even the musician is fettered in these days to the vagaries of "supply and demand." If he is a composer, then his paper, pens, and ink; the printing of his works; their publication, advertisement, and sale—all depend upon trade. If he is an executant, then he is indeed indebted to mechanical industry for the quality of his instrument. Had it not been for the workers, the bulk of the music of to-day would never have been dreamt of, much less performed. Neither can creator nor performer ignore the fact that he depends upon his music for his daily sustenance. It may be, as Balzac puts it, that poverty is a crucible from which great talents emerge as incorruptible as diamonds. It may be true that the works of Schubert which most impress the public are those which he wrote in the greatest distress. Yet a practical acquaintance with the hardships of existence is not to be sought after in these days. The composer can no longer depend upon a wealthy and disinterested patron. He has changed his one patron for ten thousand—the public. What the public demands he must supply or go to the wall.

There are a few composers, those outside the domain of penury, who affect to despise anything written to sell. Why? Did not Shakespeare write in order to get a living and to make money? And did he not cease writing and retire when he had attained that end? That he wrote so completely, so masterfully, was the result of his in-born genius. He was no less poetical because he chanced to be practical. Neither need the practical musician be less musical. It is his duty to supply a definite want, and to supply it by the best of which he is capable. The man of means, who ignores his public, produces often dead-weight. It is useless for him to nurse anger at the world's neglect. The organist, too, and the music teacher are worthy of their hire. They, again, supply a definite demand, and the more thoroughly they fit themselves for their work the more justified they are in demanding adequate monetary recognition.

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We can only do this by glancing at the nature of the compositions written for the violin by the men who stand out historically as its exponents—Corelli, Geminiani, Tartini, Spohr, Paganini, and De Beriot. Through the works of these six generals of the great army of players we can trace this evolution of the art of expression in violin-playing.

Corelli's works are polished, equable, calm; they afford but little opportunity for emotional display. The player can put his intellect into them, but the opportunities for "letting himself go," and throwing heart and soul into the passionate expression of a passage, are few and far between. His two and three-part movements call for executive skill rather than emotional power; quick fingers and a facile righthand movement will do him ample justice. Norman-Néruda plays with great *dach* and *verve* the Allegro (the semi-quaver movement) of the first Sonata of the XII, but there is no room for her peculiar and fascinating powers as a mover of the hearts of her hearers. Corelli grounded the art of execution; for this players must ever be grateful to him.

Geminiani stands midway between Corelli and Tartini. In the matter of expression his works afford a much wider scope, and in some of his slow movements he approaches the tenderness of Tartini, and furnishes emotional food for which we look to Corelli in vain. The Adagios in Geminiani's solo sonatas and grand concertos are little gems in their way—remembering, of course, the state of musical art at the period when they were written.

Coming now to Giuseppe Tartini, we find the field wondrously enlarged. We can tell from his works "what manner of man" he was. We are sure that he *felt* what he wrote, and even in his rapid movements there is a vast amount of scope for fire and expression—note, for ex-

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ample; the first Allegro of the Devil's sonata. If the reader is able to trace the harmonic basis of that wonderful movement he will know in a moment what we mean; if not, we fear it would be useless to try to tell him. These things, like all music which is the result of emotion, require a corresponding emotion rightly to comprehend them. Tartini saw in the violin much more than either Corelli or Geminiani. He found out, and carefully developed in his works, the capability of the violin to express every emotion of the human heart. The Adagio in his G minor Sonata, and those in the "Trille del Diavolo"—notably the first, afford ample scope for heart as well as head. We can always gauge a player's depth by his style of doing these and similar movements.

Spohr and Paganini, born in the same year, are in many respects at opposite poles, and in many others occupy common ground. Paganini was "a free lance," who did what he listed, without any reference to or respect for antiquated rules and worn-out formulae. Spohr, while he could doubtless have gone through the whole gamut of the Italian's *tours de force*, would not descend from his lofty classical platform to win popularity by tricks and artifices. Paganini gave himself up to the whim of

the hour; Spohr kept himself well in hand. The Italian kicked over the traces; the German, though a full-blooded thoroughbred, went quietly in harness. There is a world of difference between these two, and in the matter of expressive *heart-music* we must give the palm to Spohr. The Italian has tender moments, but they are few and far between; he soon dashes off into brilliant double-scale passages, high leaps, and single and double harmonics. Spohr's Adagios, on the other hand, are perfection, while his Allegros, though difficult enough, are well within classic lines. Spohr's Adagios, and the few (very few) written by Paganini, should be the daily practice of any violinist who does not want to remain a mere executant of difficult passages.

Charles de Beriot brought the art of expression to the highest pitch of perfection. His concertos demand high executive skill, and but for the unfortunate fact that he appeared some years after Paganini had stormed the musical world, he would have been, without doubt, the finest player of his age, and would moreover have been so regarded, which is quite another matter. To enumerate even the names of the marvellous slow movements of De Beriot would go beyond our limits, but as a sample we commend the

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student who has a heart within him to look at the B minor movement in the 7th Concerto. It is simply exquisite.

It is difficult to conceive expression being carried further than it was by De Beriot. Things of beauty, of tenderness, of passion, may be found in abundance in his works. The composer for the violin who excels De Beriot in respect of capacity for fiery, passionate emotion, or tender, graceful, expressive passages, has yet to be born.

—The Fiddler.

ADVENTURES IN THE U.S.A CHARACTERISTIC LETTER BY THE EMINENT
BRITISH COMPOSER, JOSEPH HOLBROOKE(From *Musical Opinion*)

It is only right that, whenever possible, we should travel and see other peoples,—in their habits and in their homes, in their towns and in their hotels! As a traveller, I have now accomplished what I set out to do. To go to the principal towns of the United States of America, to observe the good points and—in my view—the bad points! We all have our failings, and of course I found that the people of the American states were no exception to the rule. The first impression at the approach to New York is original. The whole conception of the docks and harbours is grand; and the queer, unsightly and baffling prospect of the spiral buildings of New York, as viewed from the approaching ship, is almost artistic, though surely not consciously brought about by the perpetrators of these structures. This is one of America's good fortunes, but hardly deserved. Such huge and dangerous buildings are not, in my opinion, in any way needful. A people which sanctions such hideous structures (for such they are when viewed closely) is given to much risk in their accomplishment. This has often been proved by the fearful accidents which have happened, the wretched occupants being imprisoned and consumed by fire. There is plenty of land still vacant around New York, and yet they continue to construct these ghastly death-traps—pyramidal bird-cages—in the city of New York. The terrible squares—in which manner all American towns have been planned—are enough to kill the small amount of poetry to be found in a policeman, let alone an artist! And the construction of the streets by numbers up to two hundred should make us Englishmen proud of our quaint cities with their individual histories.

For the hotels of New York, and other cities I have nothing but praise, always excepting their management, which permits a system of graft and tipping unparalleled the world over. It kills any enjoyment a visitor may anticipate. Every meal is accompanied by hat grabbing, with tips before and after, for of course one must pay to recover the stolen property. Many a scene I had, for it was always tips to the right of me, tips to the left of me,—but no service. On the trains it is even worse. Negro service is necessarily universal, for no white man would serve you with anything, he being far too prosperous. You may find some brand of Jew-Greek-Italian doing the work, and at some of

the largest hotels one is reminded of entering a lair of bandits. Despite the luxury of these hotels, I would advise all travellers to avoid them as one would a pestilence. Wherever possible, get a small room, enjoy yourself and save a hundred dollars a week in tips. I am told that this system of bandits and harpies is strongly deprecated by all good Americans, but they are powerless to prevent it. Poor fellows! And this in the Land of Liberty.

ON POLICE AND POLITICS

This vexed question is too much for me, so I will dismiss it in stating that the police are worse than the hotels. The idea of justice has not yet entered the land, and every newspaper they issue contains reports of murders in the streets, robberies with revolvers always in evidence, and motors killing people by the dozen every hour; but very few of these "outlaws" are ever caught and punished.

After enduring a week or so in New York, at a fatuous place called the Knickerbocker Hotel, with its opulence and its vulgarity, its tips and its rudeness, I drifted to a city still more horrible,—Chicago, of which all true Americans are proud indeed. Thank goodness, I got away to a suburb. The newness of the place cannot be helped, and would not be mentioned if the inhabitants were of a finer breed. Crossing the road one evening, after looking carefully for approaching traffic, I was suddenly rendered unconscious by a blow! And when I woke up I was told that the driver of the motor did stop, because I was in the way of his wheel. He said he would go for a doctor, and he did, but never returned. A policeman was near by, but he saw nothing. Probably a hundred dollars would have discovered the miscreant; at least, so I am told by competent authorities.

ON HOSPITALS AND DOCTORS

When I entered the private hospital, where I was taken by the police and doctors, I was found to have an arm and rib broken, head cut open, and legs and hands lacerated in many places. All these wounds and fractures were attended to with cold levity and calm quickness by the doctor in attendance at the hotel where I stayed; but they were not slow in presenting a bill for a motor which took him to the hospital, also another for his services, not forgetting an item for the room to which I had been carried. The nurse was termed "special," which quality lay in her manner of eating, without my consent and while I lay helpless, all the sweatmeats and fruits I had had sent to me. She left me for long periods during the day, when I got my meals as best I

could. Of sympathy or attention, I received none; but one gets used to that lack in America. The meals for the invalids in this private hospital were served at impossible hours,—7 a.m., 12 mid-day, and 5 for dinner! I expostulated, for I was paying several pounds a day for the room, and more pounds a week for the special nurse. All in vain: that establishment was created for the doctors and nurses, and the patients did not get a look in. At length I was moved to protest to the Mother Superior, which caused some little perturbation, and another "special" nurse appointed, one more ridiculous than the first. These women do not bargain to wash their poor helpless patients! And such prudery in America, where one sees and hears much that is never mentioned in decent society. However, after six weeks of doctors and fees—mostly fees—I managed to get away from the place, and it was a delightful ex-

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perience. Picture me now for the first time, "going West," with one arm in a sling and generally weak and ailing.

CHICAGO,—THE HORRID CITY

The place certainly seemed very prosperous. I had plenty of chances to observe its ways after I had received attention at the wheel of the automobile. Chicago is a bit of concentrated Germany, and as such is quite a nasty and noisy place to live in, or indeed to have anything to do with. The overhead railways in this dear country, running as they do along the streets, are a pure joy. Nothing is so romantic, and nothing so quickly sends you raving mad. The row of these trains is indescribable. And the road trains or railways underneath them. Hefty policemen blow whistles at all corners, and generally it is a full realisation of Dante's Inferno. But the Americans like all this, declaring it to be progress! They built their towns first, these peoples, and then they recollected the trains. The collisions overhead are quite exciting, as the whole frail structure may come down at any time. A violent death here is like eating peanuts, too common to attract attention.

German *Kulter* is everywhere impressed on the city,—on the hotels, on the doctors, on the daily papers and on the bulk of the shops. It is not surprising, then, that we English do not get on well here; though no doubt many Germans are very nice people. The streets are badly paved, great holes abounding; and motors are as common as they are reckless, people being done to death every five minutes in the day. The doctors and the hospitals are always very busy, but never too busy to charge rich fees for poor services, as I found.

There is a large lake, in front of Chicago—Michigan by name—and this makes the city very unhealthy. Fogs and miasmas are always creeping up, leaving the city in a state of horrid humid heat, which I did not enjoy. The doctors, in a weird spirit of levity, call it a seaside resort! Chicago is all that I have called it, only more so, but it is prosperous and full of money and money grubbers: hence it is easily the second city of the States. The unhealthy conditions and the dreadful poverty of the lower classes do not detain the American in his frantic fight for the dollars.

* *

MISS S. FRAZER, pupil of Ruthven McDonald, leaves Toronto Saturday to take up her residence in London, Ont., where she has been engaged as contralto soloist by Askin Street Methodist Church.

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R. S. WILLIAMS & SONS CO. ANNUAL OUTING

A VERY enjoyable social function was the eighth annual picnic on June 15th, of the departmental heads and *employees* of the R. S. Williams & Sons Co. The party to the number of 125 went to Queenston Heights by the S. S. Turbinia and had a most pleasant time of fun and frolic on the passage both ways and at the grounds. Every possible arrangement had been made for the comfort and entertainment of the party by the various committees, with Mr. H. Y. Claxton as convener in general. Mr. R. S. Williams, the head of the company was present, and his sympathetic interest in the proceedings did much to contribute to the success of the gathering. Music for dancing was provided on the boat by a capable trio consisting of M. F. Woods, piano, J. R. Moore, cornet, and John Hornberger, drums. The competitive games on the boat and the grounds were entered into with keen zest and much merriment.

The following is the complete prize list:

1st. Hat Ballot Contest on Boat—1st, \$2.00, Burton Collins; 2nd, \$1.50, A. M. Kincade; 3rd, \$1.00, Miss R. Reid; 4th, 75c, J. Burnett; 5th, 50c, F. Dinsmore.

2nd. Musical Chairs (Ladies)—1st, Purse, Miss Lavallee; 2nd, Bar Pin, Miss McLean.

3rd. Stringing Beads (Ladies)—1st, Half dozen Handkerchiefs, Miss Sinclair; 2nd, Tie, Miss A. B. Clarke.

4th. Boat Arrival Contest—1st, \$2.50, E. R. Parkhurst; 2nd, \$2.00, F. W. Shelton; 3rd, \$1.75, B. A. Trestrail; 4th, \$1.50, Mrs. J. A. Shearman; 5th, \$1.00, James Johns.

5th. Baseball Game (Mixed)—Misses Hornberger, Hale, Whalen, Maloney, Fuller. Messrs. Williams, Trestrail, Boddington, Moore, Collins. Score 13-12. Prizes for Ladies—Crepe de chene handkerchiefs. Prizes for Gentlemen, Ties.

6th. Boys' Junior Handicap—1st, Master Billy Villiers; 2nd, Master W. White; 3rd, Master F. Dinsmore; 4th, Master J. Heron; 5th, Master Ben Heriot.

7th. Fat Men's Race—1st, Box of Cigars, Stanley Addison; 2nd, Pair of Cuff Links, R. S. Williams.

8th. Egg and Spoon Walking Race—1st, Tennis Racket, Miss M. McLean; 2nd, Parasol, Miss Sinclair.

9th. Open Race (Men)—1st. Pipe, B. A. Trestrail; 2nd, Fountain Pen, J. A. Hornberger.

10th. Bowling Contest (Men)—1st, \$1.00, Fred Dinsmore; 2nd, 75c, H. Y. Claxton; 3rd 50c, R. Dale.

11th. Bowling Contest (Ladies)—1st, \$1.00, Miss Addison; 2nd, 75c., Mrs. Dinsmore; 3rd, 50c, Mrs. Phillips.

12th. Running Hop, Step and Jump—1st, Coat Chain, R. Collins; 2nd, Tie Pin, D. Long.

13th. Ladies' Coat Race—Ladies' 1st, Purse, Mrs. Villiers; 2nd, Pendant, Miss Hale. Gents' 1st, Card Case, A. Villiers; 2nd, Tie Clip, B. A. Trestrail

14th. Small Girls' Handicap Race—1st, Margaret Dinsmore; 2nd, Laurine Shelton; 3rd, Bernice Shelton; 4th, Nellie Collins; 5th, Burton Collins; 6th, Elsie Fischer.

15th. Three-Legged Race—1st, Pipes, A. Moore and J. A. Hornberger; 2nd, Tobacco Pouches, A. Villiers and J. D. Ford.

16th. Visiting Ladies' Race—1st, Hand Bag, Miss Malone; 2nd, Centerpiece, Miss Davis.

17th. Visiting Men's Race—1st, Umbrella, F. A. Trestrail; 2nd, Cane, M. Long.

18th. Consolation Potato Race (Ladies)—1st, Vanity Purse, Miss Meade; 2nd, Sewing Bag, Mrs. Collins.

19th. Consolation Race for Men—1st, Pair of Gloves, C. Raper; 2nd, Collar Bag, F. A. Boddington.

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21st. Elimination "Tug of War" for Men—
1st, Fountain Pen, W. Townsend; 2nd, Penknife,
J. Dinsmore; 3rd, H. G. Stanton.

22nd. Elimination "Tug of War" for Ladies
—1st, Fountain Pen, Miss Murphy; 2nd, Knife,
Mrs. Villiers.

Special Event—Elimination Dancing Contest
(One Step)—Pair of Gloves, Miss Green; Gents'
Furnishings, H. D. Kresge.

Special Event Prize Waltz—Mr. C. L. Kenny
—Hat; Mrs. C. L. Kenny—Pair of Gloves.

Special Prize for Lady making most points
during the day—Blouse, Mrs. Villier.

Special Prize for Gentleman making most
points during the day—Tie Pin, A. Villier.

The various Committees were responsible for
their particular undertaking. Those in charge of
same as were follows:

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Games Committee, Mr. R. Collins.

Refreshment Committee, Mr. H. Braid.

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Convener in general, Mr. H. Y. Claxton.

* *

MAX REGER DEAD

MAX REGER, the Bavarian composer, has
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well known here. He was a classicist, imitating
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HARRY FIELD IN LONDON

THE Westminster Gazette, April 17th, says:
"Enforced sojourn for eleven months as a non-
paying guest of the Kaiser at Ruhleben might
hardly be reckoned conducive to the maintain-
ance of the highest degree of efficiency by a pro-
fessional pianist, but Mr. Harry Field, an ad-
mirable Canadian artist, who appeared at the
Steinway Hall yesterday, after having undergone
this unusual experience, has contrived apparently
not only to retain his repertoire in his memory,
but also to keep his technique in excellent order.
It is understood, however, that there is one
piano of a sort available for the use of the pris-
oners at Ruhleben, and as the latter include a
considerable number of excellent musicians, it
was not so difficult perhaps for those disposed that
way to keep up their music as might be supposed.
In Mr. Field's case, too, he doubtless enjoyed
further some advantage from having lived for
many years in Germany, at Dresden and Leipzig,
previous to the war, as a highly successful pianist,
and teacher, and as he is over the military age
he eventually managed to obtain release and to
get to London, where he proposes to remain for
the present. His programme yesterday showed
him to be a musician of eclectic tastes who is not
afraid to play Weber and Mozart as well as
Chopin, Liszt and more modern music. The latter
included yesterday a charming little piece, 'Les
Murmures de la Nuit,' by Roland Bocquet, who
was lately one of Mr. Field's fellow-prisoners at
Ruhleben, and who is, unhappily for him, still
incarcerated there. He was, it seems, formerly
an officer in the Indian army, but has since
devoted himself exclusively to music. As to
Mr. Field, he is a fine artist, whom it will be a
pleasure to hear again."

Mr. Field in a letter to the Editor writes:—
"I had a miserable time in Ruhleben and I am
done with Germany, I am glad I am alive."

* *

MR. EUGEN D'ALBERT has become a citizen
of Switzerland. His nationality label, says an
American paper, is more complicated than ever.
The Germans still regard him as their supreme
interpreter of pianoforte literature.

MARIE C. STRONG'S PUPILS

MISS MARIE C. STRONG, the well known vocal teacher, has in the past won great praise for the excellent showing made by her pupils in recital concerts. Miss Strong is fully sustaining her record as the following notice of a recent musicale by a prominent critic testifies:

"Last Saturday afternoon the studios of Miss Marie C. Strong were crowded with a large audience to hear a recital given by three of her pupils, Miss Vera L. Harrison, Miss Verna G. Harrison, both of Calgary, Alberta, and Miss Dorothy Kingsford of Toronto. A piano solo admirably played by Miss Jinks of the Ham-bourgh Conservatory of Music opened the programme. The Misses Harrison in finished style sang "Snowflakes" by Cowen, arranged as a duet. These young singers have voices which blend beautifully and the dainty expression requisite in this song was admirably brought out by the Misses Harrison and gave such pleasure that it had to be repeated. Miss Vera L. Harrison sang two miniature songs by Nutting, "In My Little Garden," and "Come to me, my own, I call you," and created a good impression by her work. Miss Verna Gladys Harrison gave "La Serenata," by Tosit with violin obligato played by Miss Kathleen Reid and "Evening boat song," by Schubert. Her pure, liquid tones rang out clearly and with good carrying qualities. Miss Harrison apparently has a very promising future before her as a concert singer according to present indications. The Misses Harrison sang a duet, "Beauty's Eyes," by Tosti and showed much proficiency in ensemble. Miss Dorothy Kingsford sang two French songs, "Chansome de Florian," by Godard, and "Elegie," by Massenet; with violin obligato played by Miss Kathleen Reid, "Grey Days," by Noel Johnson, and "Rose in the Bud," by Forester. Miss Kingsford is coming to the front as a vocalist very rapidly. She has a deep resonant voice of delightful quality and clearly shows the emphasis placed on tone production by Miss Strong as a chief characteristic of her teaching."

* *

JOINT RECITAL

A SUCCESSFUL joint recital was given in Oddfellows' Temple May 30th, by Jean MacKay, contralto, and Gladys Marie Smith, soprano, assisted by Arthur E. Semple, flautist, Miss Edmunson, violinist, Dr. Harvey Robb, accompanist and Miss Leonora Hurd, organist. A most attractive programme was admirably rendered.

MOONLIGHT MUSICALE

THE moonlight musicale given June 13th, by courtesy of Mr. and Mrs. Flavelle, in the grounds of "Holwood," Queen's Park, in aid of the Women's Auxiliary, 166th (Q.O.R.) Overseas Battalion, was a signal success. Eight hundred tickets had been sold in advance, and there were probably two hundred people who paid for admission. The grounds were illuminated by colored electric lights and hundreds of seats provided made an auditorium in rear of the Flavelle residence. The event partook largely of the nature of a social function, the novelty of a moonlight concert and dance proving attractive to society people. The musicale had been planned by Miss Winifred Hicks-Lyne, who may well be satisfied with the result of her efforts. The programme opened with Percy Grainger's appealing "Colonial Songs" for piano, violin and 'cello, played respectively by Mrs. Alfred Chapman, Mrs. Leo Smith and Mr. Leo Smith. The effect in the open air, was, of course, very delicate. Mrs. Martin Perry, mezzo-soprano, sang with appropriate lightness of style the "Mignon" Gavotte, and as a supplementary number Lambert's "A Barque at Midnight." Miss Madge Murphy, the talented violinist, contributed two solos in finished style and with

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excellent tone. Mr. Harold Hollingshead, the well-known baritone, sang a group of three English songs, with fine quality of voice and appropriate expression. Mme. Grace Smith, solo pianist, achieved a triumph by her brilliant rendering of the Chopin Polonaise, Op 22. Mr. Leo Smith followed with his own fantasia on "Carmen," a clever treatment of themes from the opera and performed with neatness and smoothness of technique and tone. Miss Winifred Hicks-Lyne, soprano, sang two numbers, which illustrated her sterling qualities of voice and conscientious expression. The accompanist was Miss Munzing, who gave general satisfaction. After the concert attractive dances were charmingly performed by Miss Mildred Marsh in solo work, and the Misses Le Vesconte, Mildred Marsh and Helen Blackford in a trio ensemble.

* *

MR. CAPLAN'S PUPILS

ZUSMAN CAPLAN, ranked as one of our most successful and popular violinists, has added fresh laurels to his other successes, when his pupils were heard in recital recently at the Canadian Academy of Music. Despite the inclement weather, the hall was well filled with an intelligent and enthusiastic audience who thoroughly enjoyed a most interesting programme. Mr. Caplan presented three pupils, each representing a class of distinct grades, namely, junior, intermediate, and senior. To find three more talented pupils anywhere would indeed be a difficult task. Also would it be difficult to judge from the programme given as to whom special attention should be given as each excelled in their respective class. The recital was a decided success in every detail and the work of the pupils a revelation to those who have heard these young artists on previous occasions. Exclamations of surprise were heard on all sides as to the rapid progress made by these pupils in so short a period, which augurs well for the future of these pupils and speaks volumes for Mr. Caplan's ability as a teacher. That Mr. Caplan ranks high in his art was fully demonstrated once more. Born in Russia in 1892 in the same district which produced the great Elman, this young artist seems to possess similar talented gifts. He has studied in all the musical centres in Europe and came to Toronto when in his teens, and instantly achieved great success as a soloist, conductor and teacher. He has been associated with the leading conservatories and symphony societies in the past. At present Mr. Caplan is connected with the Canadian Academy of Music. In concert and or chestral

work he has long made his mark. As soloist he has received the plaudits of public and press wherever he has appeared. As conductor he has gained further success, conducting his first orchestra at the remarkable age of 13, indeed a marvellous feat for one of that age. As a teacher Mr. Caplan has shown perhaps greater adaptability than in any other form. He enjoys the fullest confidences of his pupils who instantly recognize in him a master of the violin. It is noteworthy that in spite of the war which has forced so many of the fraternity into retirement Mr. Caplan is enjoying the most successful season of his career and arrangements are now pending for a tour of Ontario in the early fall.

* *

ERNEST SEITZ TO STAY

STUDENTS and others interested in piano playing will be pleased to learn that the brilliant Canadian piano virtuoso, Mr. Ernest Seitz, has decided to make Toronto his permanent home. His classes at the Toronto Conservatory of Music have had a splendid development during the season just closing and many prominent local and out-of-town pianists have already arranged for study under Mr. Seitz next season. He will also be available in connection with the special Summer term of the Toronto Conservatory of Music in July and August. Several important solo engagements have been entered into between American impressarios and Mr. Seitz for appearance in large United States cities next season.

* *

THE TORONTO CONSERVATORY OF MUSIC

THE institution closed on June 30th, after a quietly prosperous year characterized by an ever-increasing registration and by a steady application to work in all departments notwithstanding the undoubted depression extending all over the country during the war. Several features of the academic year, from September, 1915, to June, 1916, may be noted as contributing to the continued success of the Toronto Conservatory, such as the excellent and very often highly artistic recitals by gifted members of the faculty; under this head might be grouped the programmes prepared and efficiently carried out by such masters of the piano as Mr. Viggo Kihl, Mr. Ernest Seitz and Mr. Paul Wells, and also the vocal and violin recitals given by Mr. Dalton Baker, Mr. Edgar Fowlston and Mr. Rudolf Larsen. Then again might be mentioned the nine commencement recitals, and the recitals devoted to chamber music and appearances of the conservatory orchestra.

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Pupils' recitals have been of uniformly high quality, while in the department of literature and dramatic art, Shakespearian productions of great interest were successfully staged and enthusiastically received. As regards both the mid-winter and summer examinations, not in any previous year has the number of candidates been exceeded, a statement not only very encouraging to the Conservatory, but also to be taken as showing the serious aims of our people and the reliance placed on this, the pioneer school of music in the Dominion, now in its twenty-ninth year. The Conservatory announces a special Summer Session now about to be inaugurated when no doubt a large number of students will take advantage of remaining in town and out of town visitors be attracted by one more advantage to so pleasant a summer city as Toronto. The year-book, which will shortly be issued, contains full information as to curriculum, fees, and all necessary points for the consideration of the intending student and may be had on application to the registrar.

* *

CANADIAN ACADEMY OF MUSIC

THE end of the musical season was attended with the usual representative students' recitals. The variety and excellence of performance accomplished by so many students was gratifying. This was specially notable in the work of a number of the advanced students. They already have attained a height of artistic stature which is only possible to those possessing great musical talent which has been carefully nourished by assiduous study and first-class tuition. In many ways the season has been a fruitful one and while the war cloud has overshadowed all other considerations, yet there is reason to be satisfied that so much artistic progression was possible.

The violin recital by pupils of Mr. Luigi von Kunits afforded a practical demonstration of the good effects of serious study which is based on the formation of a technical foundation that will withstand the rigorous test which the performance of the great violin classics and modern orchestral compositions exact.

A vocal recital by pupils of Miss Emily Taylor introduced a number of young singers with fresh buoyant voices.

The Students' Club has done excellent work

during the season. In addition to educational matters the making of Red Cross supplies has occupied the members' time. To assist in the furtherance of this work next season, the club organized a Garden Fete which was held on Saturday, June 10th. Fortunately, the weather was fairly propitious and success attended the efforts of the members to provide a most enjoyable entertainment for the large number who attended. The afternoon was specially devoted to the amusement of the young children. Two concerts in the Recital Hall, dancing on the lawn by Miss Sternberg's pupils and many other attractions were provided. In the evening a notable concert was given by members of the staff and pupils.

* *

HAMBOURG CONSERVATORY ACTIVITIES

MAY and June were the most busy months of the season at the above progressive conservatory. Besides the weekly Saturday musicales, which have been kept up faithfully through the whole year, twelve recitals were given at Foresters Hall when Professor Hambourg, Jan Hambourg, Signor Carboni, E. J. Farmer, Broadus Farmer, Miss Falconbridge, Miss Williamson, Mrs. McCully, Miss Bowerman, Miss Gillies, Miss Danard, Miss Morris, Miss Hughes, Miss Chelew, Mrs. S. J. Close, brought to the public notice the excellence and superiority of their adopted methods. On May 30th, G. E. Boyce presented about a score and half of admirable trained pupils and won golden opinions from all present.

A great many concert recitals have been given for the Red Cross, Patriotic Funds and Consumptive Hospital. Messrs Jan and Boris Hambourg and the artist pupils have been in great demand since the war started and just lately the 201st Battalion has profited by the performance of "The Geisha" at Loew's Theatre, when Signor Carboni and his pupils gave an artistic performance of the picturesque musical comedy.

On June 15th, a superb monster concert at Massey Hall, on behalf of the Canadian Buffs, 198th Battalion, was given by the students of the Hambourg Conservatory, when an immense audience listened to a programme of twenty-five numbers with unabated attention. Over \$500 were handed to the Battalion and Lt.-Col. John Cooper in a short address of appreciation of the Hambourg Conservatory mentioned the following: "On a day when the Allies are rejoicing over the great Russian victory it is pleasant to a Canadian commanding a battalion to be the guest of a most distinguished Russian—Professor Hambourg."

The Conservatory enters now on its fifth Summer Course, during July, August.

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"As I went a-roaming one morning in spring-time,

As I went a-roaming in the sweet of the year."

Published in three keys G (compass B to E), Ab and Bb.

* *

G. SCHIRMER, New York and London—This enterprising firm send three valuable educational works, "The Principles and Practice of Violin Bowing," by Alexander Bloch, "A Practical Method for the Violin," by Nicolas Laoureux, and "Hints for Pianoforte Practice," by Herbert Fryer. The Laoureux work can be specially commended, and has been adopted by the leading European conservatories.

* *

BOOSEY & Co.—Toronto and New York—Harold Gardtin. A composer new to Canadian

music lovers is introduced by the song Cycle—"A Little Child's Day."

The four beautiful word pictures constituting this cycle treat of the four periods of the day—Morning, Noon, Evening and Night.

So inspiring are Mr. Harold Simpson's themes that Mr. Gardtin has been able in a few masterly strokes at the outset to establish the mood of each poem.

The accompaniments are often brilliant and always expressive while the voice is led in melodic curves—that emphasize the beauty and fancifulness of the verses.

The wonderful talent of Mrs. Finden is again exemplified in the Cycle of two songs—"The Eyes of Firozee."

The poems by Frederick J. Fraser actually visualize their subject and bring out the highly tempered but constantly suppressed passion which is so much a part of the Oriental nature.

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* *

CHURCH CHOIR APPOINTMENTS

MR. AND MRS. FRED RUSSELL, of the studio of Mrs. Bradley, have been appointed leader and pianist of Carmen Methodist Church, Pauline Avenue.

* *

THE will of Mrs. Clara Louise Kellog Strakosch, admitted to probate in New Hartford, Conn., May 31st, leaves the bulk of her estate, estimated to be worth about \$300,000, and including valuable jewels given her by royalty, to her husband, Carl Strakosch.

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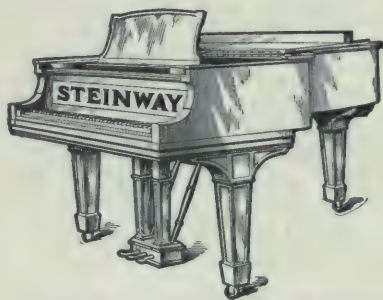
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LONDON NOTES

THANKS to the energy, enthusiasm and generosity of Sir Thomas Beecham, the Philharmonic Society which for a period had dwindled into a flabby sort of social gathering, took on new life and vitality this season now just over when Sir Thomas as solo-conductor produced new works which must have electrified many of the older patrons of this ancient society, and even the classical works took on a new interest through the vitalising temperament and personality of his direction.

The Sunday concerts at the Royal Albert Hall under Landon Ronald's direction gave few novelties, but they served as a medium to introduce a violinist of note in the person of a young Australian lady, Miss Florence Hood, who was heard in the Max Bruch G Minor concerto. A pupil of Sevcik she unites with the brilliant and impeccable *technique* of his best pupils a marked individuality, an unerring artistic in-

stinct as was proved by the breadth and exquisite finish of her phrasing which distinguished the slow movement, also unbounded temperament to which she gave full scope in the final movement. The exquisite quality of her tone and the pureness of her intonation even in the fastest passages, and the conductor took the finale at a terrific rate, were remarkable. She should prove a valuable addition to the ranks of the really great violinists and Mr. Ronald is to be warmly congratulated on his discovery.

A curious idea but one which seems to have "caught on" judging by the number of times the "Garden Scene" from "Faust" was given, was operatic ensemble concerts.

Mark Hambourg has had a record season, giving more concerts in London alone than any other pianist and each time has such crowded audiences that he was forced eventually to take a larger hall for his more recent appearances. He is scheduled to appear at the Queen's Hall soon in conjunction with the Russian conductor

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Shapiro, in a Tschaiikovski concert. Another Russian pianist, Bemis Moisevitsh, has gained quite a following in London, and is now giving a series of recitals; he has brilliance and power, but fails to express great depth of feeling.

Speaking of concerts reminds me of the Bechstein Hall, which before the war was the most popular and cosy hall for recitals; after war was declared the management was refused a license and now the Bechstein business has been wound up. It seems remarkable that some enterprising British firm does not slip in and secure this hall, as the only other available hall of similar size though in every way as desirable is the Bechstein and which is managed most excellently, is I believe not British either. Why this branch of concert giving should be in the hands of outsiders is somewhat puzzling.

One of the most memorable events of the season was the performance of "Elijah" in operatic form, under the direction of Mr. Ben Greet, at the Royal Victoria Hall. It was a revelation of what can be done by one not shackled by the traditions of opera and "many who came to scoff remained to pray." It was one of the most artistic and satisfying performances seen here since the war. The stereotyped meaningless pump handle gestures of the prima donna, the peacock strut of the tenor and the herding together of the chorus gave way in this production to dignified sober gesture pregnant with meaning. The poses of the choruses resolved themselves into a series of pictures resembling in grouping and colour the masterpieces of Bothcelli. This was greatly influenced by the special lighting methods which produced a wonderful atmosphere specially noticeable in the ethereal effect of the angel's presence and the mystery and gloom pervading the valleys during Elijah's appeal. The choice of Miss Dilys Jones was a happy one as in voice, appearance and bearing she was specially adapted to the role though the same can be said of the *Widow* of Miss Gleeson White especially in the scene with her son where she was most impressive in her sincerity and simplicity. The principal work fell on Thorpe Bates as *Elijah*. As a singer he is probably the finest *Elijah* in Great Britain to-day and he proved himself no less great as an actor, he made *Elijah* a noble and dignified figure and left a very vivid impression. The choruses were rendered with splendid volume and true devotional spirit by the opera chorus supplemented by members of Arthur Taggi's London Choral Society.

The Carl Rosa Opera Company have just suffered a severe loss by the death of their esteemed manager and conductor Mr. Van

Norden. He was a rare enthusiast and interested himself in every branch of the work pertaining to a travelling company. He was as keen as any lady at a bargain counter and thus secured valuable additions to the costumes which made the dressing in his company superior to that of most companies on the road. During the summer vacation he superintended the painting, fireproofing, etc., of new scenery when not engaged in coaching members of the company in new parts. He was very proud of his artists and treated not only them but every member of the organization down to the dressers and packers with kindness and consideration. On the musical side he was very enterprising and purchased the rights of many new works which are now quite familiar in the provinces, but have not yet been heard in London. When war was declared and many of the managers took advantage of the situation to cut down salaries under the pretence that they would be ruined when as a matter of fact they are flourishing as they never did before, Van Norden announced that his artists would not be permitted to sing except for a fee which he stipulated, thus protecting them from being exploited by unscrupulous agents, who are grinding down needy artists in a disgraceful manner. About this I will have more to say in a later letter.

Another musician whose death has just been announced is Stanley Hawley, who had been for some time secretary of the Royal Philharmonic Society. In latter years he had been best known as a composer and his accompaniments to poems in which he appeared with Miss Lena Ashwell as reciter was one of the most popular items on any programme. In the commencement of his career, after a course at the Royal Academy of Music, he made his mark as a pianist and was in great demand as an accompanist, having toured with Madame Patti

A considerable amount of snobbery is shown here in connection with any musical or dramatic movement outside of the West End radius. An instance of this occurred recently when one journal announced that except for the performances given by Sir Frank Benson and Martin Harvey, Shakespeare's "King Henry V." had not been seen in London. Some of the newspapers do take an interest in work that is at once educative and is being done for a class of people who cannot afford West End prices, but others deliberately shut their eyes to the fact that at the Royal Victoria Hall, a three minutes taxi ride from the Strand, not only was "King Henry V." given at six evening performances and five matinees, but in a season lasting from September to May, Shakespeare was given nearly two

hundred times, seventeen other Shakespeare plays were given by an excellent repertory company under the direction of Mr. Greet to whom the residents south of the river owe a deep debt of gratitude, together with the manager, Miss Lilian Baylis, who worked indefatigably to make this season possible against big odds, lack of state or municipal aid being one of the difficulties as the financing of this institution is a big problem. Any where else one might hope a wealthy philanthropist might take some of the responsibility off her shoulders or the County Council might lend its aid, but from what I can learn it handicaps the work by introducing difficulties in insisting on rebuilding, etc.

The work done by the Repertory Company is capital and many of the artists are of outstanding merit. William Stack is endowed with a beautiful voice, a fine presence and that plasticity in his work which enables him to interpret a whole gallery of Shakespeare's heroes with conspicuous success.

Robert Atkins is another artist who gives an individual touch to all his work, he is both original and versatile.

Miss Sybil Thorndike's "Everyman" is one of the most impressive memories of the season. She has also charm and grace as she proved in the comedies of Shakespeare. Her *Katherine* was a remarkable transition from the waspish Shrew to a loving adorable wife with just a gleam of humour showing through it all that she was shrewd enough to take this course as men are more tractable when fooled as little. One felt she remained a suffragette though not a "militant."

The Shakespeare Tercentenary Celebration included several remarkable special performances.

At the "Old Vic" we had "Hamlet" in its entirety and at another matinee which packed the house so that the press representatives were forced to sit in the orchestra. The gracious Ellen Terry appeared in a scene from "Henry VIII." with all her old extraordinary womanly charm and the audience showed its appreciation and love for their favourite and they tendered her a veritable ovation.

Another notable reappearance was that of Miss Mary Anderson after twenty-five years' retirement. She appeared in the sleep walking scene from "Lady Macbeth," which was fashioned rather on the lines of "Hermione," much too studied and beautiful for the temperamental and masterful lady but her beauty and charm (she seems to have discovered the secret of eternal youth), the very faults which left her representation unconvincing, scored with the audience and was for her a personal success.

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The All-Star performance of "Julius Caesar" at Drury Lane was the close of the celebrations, as the most representative actors appeared many it is true only in thinking parts. In a Shakespeare Pageant alone two hundred actors and actresses appeared including Miss Ellen Terry, Miss Mary Anderson and Miss Genevieve Ward.

The King and Queen attended and during the afternoon the King received F. A. Benson in his box and duly knighted him on the spot with a stage sword which the manager, Mr. Arthur Collins, had secured after great bustle and searching, as His Majesty's intention had been kept a profound secret until after his arrival at the theatre. This is, I believe, the first time such an event under these conditions has been chronicled but the King could not have chosen a better time or place for this gracious recognition of the work done by Sir Frank Benson for Shakespeare throughout the Empire.

The sword with which Sir Frank was knighted was afterwards presented to him at a dinner given by Bensonians and other admirers at the Hotel Cecil.

Naturally the Annual Shakespeare Festival at Stratford-on-Avon took on special significance this season and Sir Frank and Lady Benson received an ovation on their appearance after the performance of "Coriolanus" in which Sir Frank appeared supported by Miss Genevieve Ward. He was drawn to his hotel in his carriage by the enthusiastic inhabitants. I hear that Sir Frank, who has spent all his spare time in using his oratory as a recruiting sergeant, has now decided since compulsion is in force and his services are no longer needed in that direction, to go to France and devote himself to hospital work and will entrust the Stratford-on-Avon Festival to Miss Lilian Baylis and her Royal Victoria Hall Repertory Company under Mr. Ben Greet's direction.

Theatrical and concert management is becoming more and more of a problem. It was anticipated that the amusement tax would handicap receipts but though it has increased the work of the managers very considerably, the public seems to have taken to the idea quite cheerfully. What has caused a noticeable falling off in box office receipts is the daylight saving scheme, which gives us daylight till 10 p.m., and people who had dinner in town and went to some entertainment now wend their way homewards to weed the front garden or enjoy an hour on the river. The compulsion act is also hitting the theatre hard as many of the best artists are of fighting age and managers

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will now have to seek for plays where the hero is “forty and a bittuck.”

Concerts are still being given in the afternoons and so the daylight change does not make itself felt.

K. M.

* *

MUSIC AND DEMOCRACY

(By JOSHUA BANNARD, in *The Monthly Musical Record*)

THE war should end a good many things besides Germany. It should establish others. It has already struck a blow at the exclusive management of musical affairs; and Democracy, which is asserting itself out in Flanders to-day, is likely to return to the government of music—as well as to the control of State—to-morrow.

That most autocratic of musical institutions, the so-called “musical” festival, should be among the first of the things to go. Fashion and a desire to keep up a sort of appearance in matters musical led many of our populous provincial towns to don its temporary trappings; but it quickly wore itself down to a threadbare usefulness. The proof of its unserviceableness is apparent. The really musical provincial towns—Manchester, Liverpool and Glasgow—have no festivals. Birmingham, Leeds, Sheffield, Bris-

tol, Norwich, etc., which have, or not musical in the sense that the three towns just mentioned are. They hear fewer new works than these three places do; they hear less music; what they do hear, crammed as it is within the space of a few days, baffles all powers of assimilation. A festival cripples the general musical life of a town by draining it of money. It pays absurdly high sums on useless advertisement, for accommodation, and to performers. It makes excessive payments to composers for the doubtful privilege of a first performance of a new work. It is attended by the wealthy ones of town and district whose interest in the concern is partly charitable, partly social, but rarely musical. An array of critics from all over the country gives an intellectual appearance to the hall, but no financial assistance of any sort at the booking-office. Free seats are generally available for the workers connected with local charitable institutions. Empty seats are unavoidable simply because many who would like to go find the prices prohibitive. And the result is that only a limited number of the townspeople, whose festival it is, get any musical benefit from it, and of these only a limited few are people who help to keep music going during the rest of the year. The truth is a town cannot have its festival and be

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musical in the strict sense. It can have the one or the other. It cannot have both. Besides, it is far better evenly to spread musical activity over the whole period, than to concentrate attention upon one spasmodic outburst at intervals of two or three years. And it is infinitely better to cater for the public, to work up a systematic course of instruction on lines within the monetary reach of every music lover, than to run a festival which courts failure by ignoring the demands of Democracy.

The festival of the future will be a household and democratic affair; the instrument, that most

democratic of all instruments, the piano. It is in this direction that the composer may turn his energies with most profit to himself and the cause of music generally. The pianoforte, unlike the organ, is easily accessible; and, unlike the violin, needs no help from another instrument to produce a satisfactory and finished result. Its sale out-numbers that of any other instrument. The homes of the rich and most of the homes of the bulky middle class can each boast of one. And to-day the demand for high-class piano music is very great, and promises to be far greater. So, too, there is a decided demand for enterprise on the part of pianoforte recitalists. The piano is democratic property, and Democracy will be served. If performers will insist, as they do insist, on playing the same few classics over and over again, to the neglect of anything new, they need not complain that Democracy marches on, silently, uncomplainingly, but without them.

In the days that lie ahead Everyman will make his own music, and the country will be the more musical because of it. And Everyman will be his own critic, too. Generally speaking the world is right. It always is, if you give it time. It found out Bach and Wagner, and it will find others out, but it must have time. Democracy is the patron of art. Beethoven needed but one patron at a time, and he flourished only in the dedication. The composer of to-day has surrendered the one patron for ten thousand. If these are to be retained, every effort must be made to interest them at every opportunity in any new ideas of method or treatment.

"But a Democracy lacks enlightenment. Ought it to be entrusted with the responsibility of setting up a standard in musical taste?" question its opponents. The answer is: "The will of the people shall prevail." The power of self-government rests with them. The verdict is for them to decide. All that musicians can do is to educate those with whom they come in contact, so that the judgment given shall be born of a balanced and deliberate consideration. If the outlook of Democracy is to be broadened, if its spirit is to be awakened, it can only be done by gradual and prolonged educational methods. If its life is made easier, if it have greater leisure from the work of earning money, if its mind is trained, its soul stirred—then the power of self-government will be in the safest and best hands, and we need not fear for the future.

* *

THE attendance the first year of the Canadian National Exhibition was 101,000. It ran three weeks. Last year there was a daily average attendance of 72,000 for 12 days, a total of 864,000.

A BEAUTIFUL TONE AND CORRECT TONE PRODUCTION

By ALEXANDER BLOCH in *The Violinist*

THE production of a beautiful tone is a process so subtle as to defy absolute scientific analysis. It is not capable of being formulated according to definite unvarying rule.

There are of course certain fundamental principles that govern correct tone production; but one may acquire all of these and still not have a beautiful, colorful, sensitive, tone quality, just as one may learn to sing correctly but not necessarily beautifully.

A beautiful tone can be compared to a beautiful touch on the piano; and it is just as intangible and just as incapable of analysis. The hand that controls the bow corresponds somewhat to the pedal of the piano; the fingers are constantly shifting their grip on the stick—holding it firmly or delicately, pressing a little, lifting, etc., to produce the infinite variety of tone color that a great artist has at his command.

Exactly when and how to do all this is impossible to say; it is a question of fine feeling for beauty. The left hand also plays an important part in producing a beautiful tone by means of vibrato, strong pressure of the fingers on the strings, etc.

I am afraid that it is utterly impossible to reduce this subject to rule.

Regarding the pedagogic phase of tone production a few words may be of some help, although it is difficult to make oneself clear without practical illustration. The very first requisite to correct bowing is a thoroughly relaxed bow-arm. The usual tendency is for the arm to become tense when one is nervous or when the left hand is executing a difficult passage. This must be overcome, as it is impossible to produce a free and easy tone when the muscles are at all strained or contracted; just as it is impossible to sing when the throat is cramped. Another important feature is that the bow must move parallel to the bridge, otherwise the string is prevented from vibrating freely. The bow is usually held loosely, especially in light bowings such as *sautillé*, *saltato*, etc., nevertheless, it must at all times be held firmly enough to be controlled.

The best way to acquire absolute relaxation of the bow-arm is to practice the fundamental bowings *detaché* and *legato*. It is advisable to practice these bowings at first without trying to produce a big tone and without using any pressure until the necessary flexibility is acquired. It must here be mentioned that there is one exception to the fundamental rule of relaxation,

viz; *staccato*. This bowing is executed from the shoulder with a stiff arm and differs in method of production from all other bowings. *Staccato* must be practiced very sparingly so as not to unfit the arm for other styles of bowing.

The change from up-bow to down-bow in *detaché* and *legato* must be as nearly imperceptible as possible. The little finger plays an important role in changing the stroke at the nut. Its function is to keep the bow from weighing too heavily on the string and thus to make the transition from up to down stroke smooth. All bowings in the lower half should be practiced *pianissimo* to overcome a tendency to play roughly at the nut where the bow is heaviest.

A great many violinists are so obsessed with the idea of producing a big tone that they bear so heavily on the bow that the tone sounds forced and ugly. It is well to remember that the first requisite for a tone is beauty, not bigness.

A tone may be killed by excessive or wrongly applied pressure. A forced tone is not unlike the throaty quality of a poorly-taught tenor. The pressure brought to bear on the bow must come from the hand alone and not from the arm or shoulder, otherwise the arm stiffens and the tone becomes forced. The pressure bears a direct relation to the speed with which the bow travels; that is, the greater the pressure, the greater must

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be the speed. And there is a limit to the resources of every violin; the moment that limit is exceeded the tone becomes coarse and ceases to be beautiful. There is exactly the same difference here as there is between a note sung with full voice and the same note carried beyond the singer's capacity to a raucous screech.

The reader will no doubt notice that I have made frequent reference to singing. The fact is that singing is our surest guide. A beautiful singing tone is the ideal for which to strive.

* *

WHAT PRECIOUS NONSENSE!

OSCAR BIE writing in the July "*Musical Quarterly*" on Melody says:—

"For melody, one can scarce speak of melody. It is a phenomenon of Nature, and so imposing that haply we are sometimes compelled to take thought of it when hearing a choral fugue by Bach, just that we may not speak of it. When we have made up our minds to it, when aught of the kindly and emotional arabesque of melody should hover over these lines—then we sound the depths of the shattered soul of man."

Still more extraordinary is the following:—

"But the playful arabesque, mindful of its ethnological tint, overscapes in many ways into our Western art style, brightening it with scintillant gems. The Neapolitan arabesque, a tone slide in thirds, a siroccolet of all cadenzas, is like a flash of Saracenic soul life. In Cornelius' opera, "*The Barber of Bagdad*," the muezzin's call seems an incrustation of Oriental enamel; though wrapt in the ecstasy of swaying "*melos*," it nevertheless is welded in the school of the Occidental fugato. And the plaintive strain in "*Tristan*"—not Orient, not Occident, neither Celtic nor any other exotic tone tracery, invested with the colorful charm of all aloofness of mood, seemingly unharmonic, cradled in the self answering of the English horn, self questioning and self answering—this strain is a marvelously kaleidoscopic concept of non-European melody, yet even so, merged in our musical system and, after its monodic outbreathing into empty air, caught up by the chromatic stream of the work to settle on the ground of our art."

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TORONTO SINGER IN RUSSIA

MISS BERTHA CRAWFORD, whose singing is well remembered in Toronto, has appeared with great success in Russia since the war began. The Petrograd *Birzovia Vedomosti* says:—"This very young girl belongs to that sympathetic type that is not rare among Englishwomen. She has a very beautiful voice with extremely good execution. She distinguished herself by her high notes, trills and octaves in the aria from "Il Barbiere," and proved that coloratura singing is not dead." Of her singing in "Lucia" the same paper says:—"It is only a short while ago that the name of Miss Crawford had no meaning for our hearts, but after a number of operas and charitable concerts the name of the Canadian nightingale who has so suddenly blown upon the banks of the Neva has become very popular, and at the present moment Miss Crawford may be reckoned as one of the public's beloved. In "Lucia" her beautiful voice is united with the greatest artistic execution and with unusual clarity and splendid coloratura." In Odessa recently the Mayor entertained the Consuls and local officials of the allies in honor of M. Pashitch. The Premier of Serbia, at the opera house, where the singer of the evening was Miss Crawford, announced her as "an American from Canada."

* *

CORRECTION

WE have been asked to rectify a slight error which has appeared in some of the notices of the late Prof. Hambourg. Prof. Hambourg, after graduating from the St. Petersburg Conservatory at the age of twenty-four, was appointed Director and Professor at the Veronez Branch of the Russian Imperial Conservatory of Music (and not at the Moscow, as stated), which post he held for eight years, after which he took his now famous son Mark to the Moscow Philharmonic Conservatory, where Prof. Hambourg himself taught for three years.

KATHLEEN PARLOW

As a result of an offer of a guaranteed Scandinavian tour that will embrace thirty appearances, Kathleen Parlow, the Canadian violinist, has cabled Loudon Charlton that she has decided to put off her next American tour until 1917-18, instead of coming to this country next season as she had planned when she sailed two months ago. The Canadian violinist had a most successful American season last winter, and her bookings for next winter, particularly through Canada and the Northwest, were reaching impressive proportions; but Mr. Charlton has succeeded in readjusting these, and arranging for a postponement till the season after. Kathleen Parlow's fall season will be devoted to a tour of Holland, where she has long been a favorite. Thirty engagements are scheduled, these embracing practically the same cities where she was heard before she sailed for America a year ago. Nearly half of these will be orchestral appearances. After Christmas the Scandinavian tour will start. "I dislike making such a sudden change of plans," says Miss Parlow in her week-end cable, "but the financial inducement coupled with less travelling makes it seem best." The violinist is at present in Meldreth, England.

* *

ACTING IN OPERA

"ACTING IN OPERA, its A.B.C.," by George E. Shea, G. Schirmer, New York. The author of this work was leading baritone for three years of the Royal French Opera at the Hague and has sung with numerous other opera companies. His experience should therefore qualify him to speak with authority on the subject he treats. The book is illustrated, showing the employment of gestures and attitudes as applied to opera. As there are thousand of students in America who have an ambition to sing in opera the book should have a large sale.

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NATIONAL CHORUS

THE reorganization of the National Chorus for the season of 1916-17 has already been undertaken by Dr. Albert Ham, and is proceeding most satisfactorily. A number of fine, new voices have been enrolled to fill the places of those who are at the front, and the work of rehearsal will begin as soon as weather conditions will permit. Dr. Ham is now making a final choice of selections for the 1917 concert, having under consideration a number of attractive compositions by celebrated British and Russian composers. Elgar, Rathbone, P. Fletcher and Bortnianski will be included. It will gratify music-lovers to learn that Mr. Morgan Kingston, the splendid English tenor, will revisit Toronto again next season as the soloist with the National Chorus. His reception last year indicated the strong appeal he makes to a highly critical audience, and he no doubt will be still more enthusiastically received next season.

* *

A NOTABLE VIOLIN

THE large number of old Italian violins owned in Toronto has been augmented by the addition of a Nicolai Gagliano, dated 1698, which has been acquired by Mr. R. S. Williams, the well-known violin expert. The instrument is a splendid example of the maker's art, and is in a state of perfect preservation. The outlines are very graceful, the model being a reflection of the early Strads. The varnish of rich lustre is of a deep amber color, the back is of one piece figured maple, of most handsome pattern, and the front

or "table" is composed of very fine wood for acoustic purposes, while its model has the distinction of an Amali. The only Gagliano that can compare with this instrument is the one which Ovide Musin used for concert purposes, and which was his favourite instrument. The writer of these notes has not seen the Musin violin since 1886, but so far as his recollection goes it was an exceptionally fine solo instrument. Mr. Williams values his Gagliano at \$1,200. It is probable Musin did not pay so much for his, as about thirty years ago Italian violins were not quite so high priced.—*Toronto Globe, July 21st.*

* *

THE ORGANISTS' JOURNAL

THE June number of *The Canadian Guild of Organists' Journal* has just been issued. It contains much matter of interest to organists and choirmasters. Dr. Ham contributes a valuable article on "The Training and the Utilisation of the Boy's Voice." Joseph Ryan discusses the "raison d'être" of organ recitals, and there is a reprint from *The London Times* of an article on modern organ music.

* *

PASSED WITH HONOURS

MISS MARGUERITE C. HOMUTH, who has been studying with Mr. David Dick Slater, the Scottish song composer, during the past year, has been successful in passing with honours the vocal examinations for the L.T.C.M. diploma. She has been appointed to the teaching staff of the Toronto Conservatory of Music, and will take up her duties there at the opening of the fall term.

* *

HAMBOURG CONCERTS

THE Hambourg concerts will take place as usual this coming season, and Messrs. Jan and Boris Hambourg will appear at each concert. In addition arrangements are pending with other artists. The programme will consist, as heretofore, of standard classical and modern works of the instrumental literature. Further particulars will be announced later.

* *

TORONTO CONSERVATORY CALENDAR

THE Calendar of the Toronto Conservatory School of Expression for 1916-17 has just been issued. It contains full information regarding the School and the courses in Expression, Platform Repertoire, Voice Culture, Physical Culture, Literature, Dramatic Art, Public Speaking, etc. The Calendar may had upon application.

PERCY GRAINGER'S INNOVATIONS

(FROM THE *New York Evening Post*, JUNE 24th, 1916)

It is not often that a young musician who has been before the public as a composer only three or four years is cited in a textbook. Cecyl Forsyth's admirable treatise on orchestration, published by the Macmillan Company (there is no better book in any language on this subject, and none so up to date), contains in its pages several references to the innovations of Percy Grainger in orchestral coloring. Some of his combinations are startlingly unconventional. His "Scotch Strathspey," for instance, is set for four voices, four woodwind, xylophone, English concertina, strings and guitar. To Grainger's novel treatment of the guitar (generally supposed to be a nearly obsolete instrument, not suited for orchestral use), Forsyth devotes no fewer than several pages. This instrument, once as universal as the piano is now, he says, "recently received a new lease of life through the exertions and enthusiasm of Percy Grainger." His innovations in the guitar technic "constitute quite a new departure." They mainly consist in the recognition of the fact that the guitar is by its tuning limited to only a few well ascertained chords. He therefore alters the tuning, splits up his guitar band into sections, and allots to each section only easily played chords. This not only gives him the possibility of some harmonic variety, but leaves his guitars free to perform all sorts of mechanical evolutions with their right hands. Forsyth then cites at length Grainger's own remarks on what he calls his "Australian way" of playing the guitar.

* *

IN THE MEMORY OF ROBERT BURNS

On the afternoon of July 21st, the members of Toronto Burns Literary Club, and friends met in the Allan Gardens to pay homage to the Poet, and place a wreath on his monument. Although the day was very warm there was a goodly number of his admirers present.

Mr. A. W. Wright, president of the Club, briefly addressed the people. The speaker on the occasion was Dr. James L. Hughes, who delivered a splendid address and showed he was a true student of Burns. Mr. Charles Walker gave two recitations which delighted the audience, "John Anderson My Jo," and "To Mary in Heaven."

Mr. George Neil, the Scottish tenor, was in good voice, and sang "Afton Water," and "The Land o' the Leal," also in the duet, "Ye banks

and braes," with Miss Marjorie Munro, soprano, of Toronto.

This young lady is the possessor of a beautiful voice, and sang with great expression. Miss Munro is a pupil of Mr. Neil's.

Mr. D. Carruthers gave a splendid rendering of the "Epistle to David."

Mr. P. MacIntosh also spoke very ably.

The proceedings finished with "Auld Lang Syne," and God save the King."

* *

HAMBOURG CONSERVATORY

MR. GERALD MOORE, the talented disciple of Professor Michael Hambourg, has been added to the piano staff of the Hambourg Conservatory of Music. Gerald Moore is a young Englishman who came to this country some five years ago. Shortly after his arrival he became a pupil of Professor Michael Hambourg. His marked talent brought him rapidly into prominence and he may be regarded with confidence as an excellent exponent of the Hambourg method.

Notwithstanding the great heat, the Summer Courses at the Hambourg Conservatory are meeting with gratifying success and on a recent Saturday the junior pupils of Miss Danard, Miss Hughes, Miss Wodehouse and Mr. Wallace

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joined in an enjoyable recital, which was presided over by the director, Boris Hambourg. Twenty numbers were given and as a finale Mr. Wallace gave an artistic performance of the Paraphrase of "Rigoletto" by Liszt to the pleasure of all present.

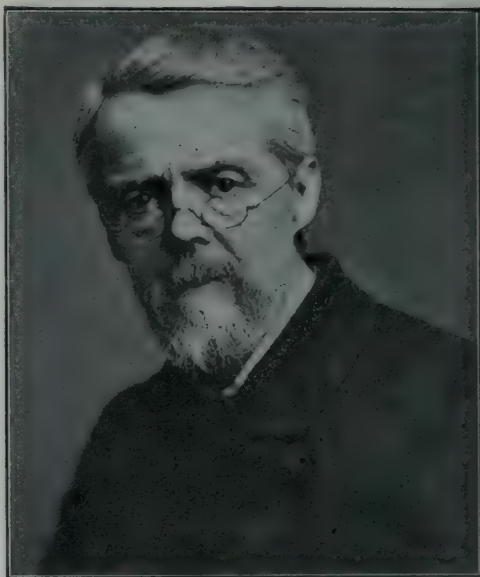
The Vocal department of the Hambourg Conservatory is under the supervision of Signor Carboni and the staff includes Mrs. Hall, the Misses de la Lowe, Winifred Parker, Helen Hughes, Mae Morris, Messrs. Thomas B. Kennedy, Arthur George, Arthur Lynde and others. It is gratifying to see that Professor Carboni has gathered around him a following of artistic and enthusiastic co-workers.

* *

JOB ARDERN

AN ECCENTRIC BUT ENTHUSIASTIC MAKER OF VIOLINS

JOB ARDERN was no ordinary man. One might go beyond that and say that he was not an ordinary-looking man, for, like Tennyson, he has the kind of well-cut, intellectual features that arrest the attention of the casual passer-by. He was born in the Cheshire village of Wilmslow in the latter part of the reign of George IV.—in 1826 to be particular—and spent the whole of the 86 years of his life in his native village. He was by trade a carpenter, and used tools with great precision and facility, so we find that about 1855 he commenced to make violins. Where and with whom he received his first introduction to the art of violin making is unknown, but undoubtedly he had found his true metier, and soon produced violins of quite exceptional merit. Being in comfortable circumstances, and by no means of a pushing disposition, he made little or no effort to dispose of them. His method of working was quite original, many of his violins having been partly made many years before their completion, thus allowing ample time for perfect seasoning. In the "History of Cheshire," published in 1860, he is mentioned in connection with musical instrument work. In a book published some years ago—"Wilmslow, Past and Present"—the author says, speaking of many years ago: "We had an amateur string band, which used to meet weekly. Some of the violins used by the members were made by Mr. Job Ardern of Wilmslow, who has made over 500 instruments, the quality of which will entitle him to rank among the noted violin makers of the nineteenth century." This opinion is a perfectly just one, as the maker's finish and style were exceptionally good. He had a dainty Italian style, such as is rare indeed



Job Ardern

amongst British makers, and anyone looking at one of his violins will be immediately struck by the marked air of grace and elegance which they possess. This, however, does not in any way detract from that solidity of build, which is so necessary for fine tone production. So Job Ardern worked on, year after year, in the shade of the giant holly tree which stood, and which still stands, before his workroom window. He was an admirable example of the craftsman of the past, deeply in love with his art, and by no means anxious to part from a single specimen of his work; indeed, he took pleasure in seeing his violins accumulate around him, Upon the shelves of the workroom, round the walls of the parlor, hanging from the rafters of the attic, placed away carefully in boxes, violins were everywhere to be found, and in this congenial atmosphere the productive years sped on, old age bringing no apparent diminution of his powers of industry and high finish. In the city of Bristol there is a steep, precipitous street called "Christmas Steps," and an ancient stone tablet records the fact that in a given year the work was "finished and done." So it was with Job Ardern, the end of life finding him with a magnificent record of work "finished and done," work which, as he said himself, would be highly appreciated when he was gone. Yes; Job Ardern was right, and the future will give him an honored place amongst British makers of violins.—"H," (an appreciation by a friend).



An Ardern Violin

THE MILITARY CROSS

AN INTERESTING RECORD OF A YOUNG MUSIC PUBLISHER

MR. L. O. BOSWORTH, son of Mr. A. E. Bosworth, the well known music publisher, London, England, has managed to concentrate a great deal of life into the few years since he left Up-pingham School. After serving a very short time in the Leipzig office, he was two years with a music publisher in Brussels, then a further two years with Mr. Presser, of *Etude* fame, of Philadelphia, he afterwards travelled the States for the American agents of Bosworth & Co. for something over a year, and then settled down to the management of the Leipzig and Viennese businesses, in the absence of Mr. Bosworth, sen.,

who in 1907 had again taken up his residence in England. Mr. L. O. Bosworth, at the time war broke out, had been home for the usual summer holidays only a few days, and being an expert motor cyclist and linguist, he at once offered his services to the War Office. He was given a commission in the Corps of Officers Scouts (Intelligence Corps) and crossed to France with the Coldstream Guards, part of the first Expeditionary Force, now known as the "Contemptibles." After the work and excitement of the great retreat he was promoted on the field to lieutenant, was attached to the staff, and was mentioned in despatches. In December, 1915, he was promoted to captain, and in the last Birthday Honours list was awarded the Military Cross. Mr. Bosworth's second son was with the Brussels branch, which had only just been opened; he was also at home for the summer holidays. He joined the Public School Battalion in September, 1914, was given a commission in April, 1915, and has been at the front since that time.

* *

THE MUSIC PUBLISHERS ASSOCIATION

At the annual meeting of the Music Publishers Association, held at the small Queen's Hall, London, England, on June 22nd, Mr. J. H. Larway in the chair, many important items were laid before the members. The committee for the ensuing year was elected, and it was proposed by Mr. Elkin, seconded by Mr. E. Goodman, that Mr. A. E. Bosworth should be elected chairman. This was put to the meeting and carried with acclamation. Mr. A. Littleton (Novello & Co.) was elected auditor. The following members were elected to the committee for the coming year. Messrs. W. B. Andrews (Swan & Co.), A. E. Bosworth, A. N. Broadhurst (Enoch & Sons), F. Day (Francis, Day & Hunter), W. W. A. Elkin, E. Goodman (Chappell's), Oliver Hawkes, H. F. Judd (Ascherberg's), J. H. Larway, J. Lawrence (Curwen & Sons), A. J. B. Littleton (Novello's), C. A. Lucas (Metzler's), S. Page (Phillips & Page), D. Ross (Ricordi & Co.).

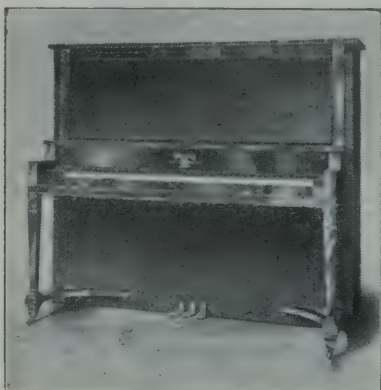
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SYMPHONY SOCIETY OF NEW YORK

THE Symphony Society of New York begs to announce that beginning with the Spring of 1917, all tours of the Orchestra will be organized and directed by George Engles, the Manager of the Society, the winter tours for next season remaining under the management of Haensel & Jones.

These orchestral tours have in recent years grown to such large proportions that they demand more time than Messrs. Haensel & Jones can spare from their own regular business. The recent completion of the highly successful trans-continental tour with Josef Hofmann, the most extensive ever undertaken by any symphonic organization, gives the Society the opportunity to testify to the highly efficient and conscientious manner in which Messrs Haensel & Jones have fulfilled their duties in connection with the orchestra tours of the past six years.

* *

MAUD ALLAN RETURNS

MISS MAUD ALLAN, the Canadian dancer, has returned to England after a world tour of two and a half years. She returns to the United States in September, and has formed a company and will be manager of her tours, as well as dancer. She will journey in a private car, with a seventy-foot baggage car for her scenery.

* *

A NEW GOSPEL—MUSIC AND ART

THE Cherniavskys' manager in his Art Propaganda writes: "So few are the opportunities in this country of receiving inspiration from great artists, that every chance should be hug-

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* *

JOSEPH WILLIAMS, LTD., 32 Great Portland St., London, Eng., has just issued a new edition of Handel's No. 1 Sonata in A for violin. It is edited, phrased, fingered and piano accompaniment by R. Corbet who has done his work well. The music is beautifully printed and is a credit to the publisher.

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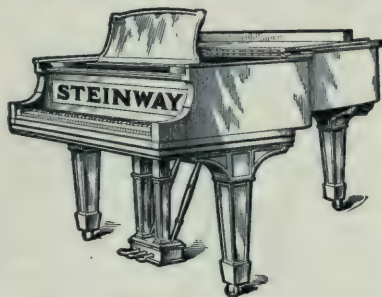
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RUDOLF LARSEN

OUR front cover portrait is from a recent photograph of Mr. Rudolf Larsen, the accomplished solo violinist of the faculty of the Toronto Conservatory of Music. Mr. Larsen is a distinguished pupil of the great Russian maestro, Auer, who speaks highly of his exceptional talent. Mr. Larsen has already won marked success in several public recitals and is expected to achieve greater triumphs this season.

* *

GREAT STARS ENGAGED

MANAGER WITHROW is busy arranging for the appearance at Massey Hall of notable artists during the coming season. He has secured Yvette Guilbert and her company for October 11, Paderewski for October 19. He hopes to be able to present a famous orchestra and one of the greatest solo violinists of the world.

THE WAR AND FRENCH MUSIC

BY GILBERT ELLIOTT, JR.

(In *New Music Review*.)

MUSIC, and likewise the other arts, will long bear scars of this struggle. There are those pretending to be well informed, who tell us that we shall be pleased if the war is finished in five years. Whether they are false prophets or not, it is only too true that as each day the fighting becomes more bitter and peace seems more remote many are anxiously asking themselves if an end can be reached before the voice of the musician be utterly drowned by continual battle thunder.

To be sure, in the principal cities of the belligerents music is not utterly absent. There are still a few concerts, there is still some opera, and there is even a bit of choral and chamber music and an occasional recital for charitable purposes.

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But what is their significance; is this "war music" an indication of the triumph of art over the maelstrom, created by conflict or is it only music's death agony? The musical situation in the French capital at this moment cannot act as an infallible barometer, yet a careful examination of its main points will give us an inkling of what effect the war will have on French music at least, and naturally the musical situation of the other belligerents will prove somewhat similar.

There is no doubt that immediately prior to the outbreak of hostilities France was literally enjoying her musical golden age. This was due to two causes. Primarily, of course, it can be traced to the remarkably large number of musicians (and especially composers) of very great talent; and her numerous and vigorous musical activities. There was, however, a second and more vital factor on which this musical prosperity was based; a factor that is very easily overlooked. I refer to the sound economic condition of France immediately preceding the war. At no period in her history was she more flourishing, and it was this material prosperity upon which the vast superstructure of concert halls, opera houses, orchestras, music publishing, etc., was reared. And in this connection it is worth noting that this economic factor is absolutely necessary for a musical golden age in any country. In spite of individual exceptions, genius cannot continue to greatly flourish in face of disparaging economic conditions, and musical history furnishes us with numerous examples of the emigration of a man of genius to a more prosperous country, such as Beethoven leaving Bonn-am-Rhine for Vienna, and Lully leaving Florence to shine in the brilliant court at Paris.

If, then, we examine the present French musical situation to obtain some idea of the future, we must bear in mind both the outward manifestations of musical activity and the underlying economic aspect of this situation.

As far as the French musicians themselves are concerned the situation is not at all bad. Although the goodly fellowship of "poilus" numbers many of the best of the younger men—such as Florent Schmitt, who is in the trenches; Maurice Ravel, who is said to occupy the hazardous post of bomb thrower on an aeroplane; Louis Aubert, André Gaillard, Reynaldo Hahn, Louis Diemer, and many others less widely known—the fates have thus far been wonderfully kind. A complete list of losses up to November 10th gives the name of eighty musicians killed and nine prisoners of war. By far the greater number of these are instrumentalists. Among the dead, however, is the composer Alberic Magnard, who

has written the operas "Berenice" and "Guer-cœur," four symphonies, and many lesser works. His fourth symphony was performed in Paris recently for the first time as a memorial tribute and appeared to be a work of some power and originality. Among the prisoners appears the name of Paul Paray, a former Prix de Rome, who is at Darmstadt. Undoubtedly many unknown men, for whom the future had greater things in store, must have succumbed, but that no more of those who have already "arrived" should have been taken seems little short of marvelous.

Turning, for a moment, from the musicians themselves to the various concert and operatic organizations, we find that while conditions are not quite so satisfactory they are nevertheless encouraging. Naturally the orchestra ranks were sadly depleted by the mobilization. Yet the commencement of the second season of "war music" finds most of the holes patched up and activity recommenced. On the theory that one good orchestra is worth two poor ones the Colonne and Lamoureux organizations temporarily buried the hatchet and the new "Concerts Colonne-Lamoureux" are now started on their second season with a really good orchestra under the alternate leadership of Gabriel Pierné and Camille Chevillard. In this contingency the seven women violinists, who regularly form a part of the Colonne orchestra, have proved a great aid. Not being affected by the mobilization they formed with the older members a nucleus for the present organization. The old "Société des Concerts du Conservatoire" was less fortunate in filling its ranks, but has, nevertheless, reorganized and is giving Sunday concerts in the Grand Amphithéâtre du Sorbonne for the benefit of "L'Œuvre Fraternelle des Artists."

The Opéra Comique had no fewer than one hundred and thirty-one of its personnel mobilized (of whom ten have been killed and nineteen wounded), but it recovered very quickly after the commencement of hostilities, and has since played regularly. Its orchestra, under the baton of Paul Vidal, is probably the best that can be expected considering the circumstances. The management, unfortunately, seized the war as an excuse for a policy of nothing but favorites, tried and true. For a time, owing to a mysterious report of his war sympathies, even Puccini was under the ban, and the repertoire consisted of Massenet, Carmen and Louise. These rumors, however, having been satisfactorily dispelled, Puccini was triumphantly restored to the repertoire. Recently Alfred Bruneau's "Le Tambour" has been announced. While it is not a novelty it is perhaps a forerunner of a little broader policy

on the part of the management. Among the smaller orchestras and musical organizations the Concerts Touche and Rouge, various women's orchestras, and a few chamber music societies have managed to survive.

And last but not least the reopening of the Opera has come as the crowning feature of French "war music." This took place December 9th, and may be looked upon as the last in a long series of steps by which since the first days of the war, when not even piano playing was permitted in Paris, French musical organizations have gradually resumed a large portion of their former activity. A very interesting gala "Representation Russe" is to take place on December 29th for the benefit of the British Red Cross. Under the baton of the composer Serge Diaghilew's ballet will present Igor Stravinsky's "Oiseau de Feu." The programme also includes "Scheherazade," and the "Danses Polovtsiennes" from Borodine's "Prince Igor."

Let us look a minute at the music publishers, that most important field of musical activity. Here again, though the situation is peculiar, we find that the war has not been able to wither their operations. Unfortunately as far as the bringing out of new music is concerned, there has been almost nothing until lately. Now we have a new pianoforte trio by Maurice Ravel and a sonata for 'cello and piano, the first of a set of six for various instruments, by Debussy. But in spite of this paucity of new publications French music printers are working overtime and the windows of French music stores are full of new music on which the ink is scarcely dry. What means all this activity and what is all this new music? It is one of the ways in which the Allies are trying to beat Germany, and this new music consists of French editions of the classics on which Germany has hitherto held almost a monopoly.

There are several of these. The most comprehensive and interesting is that of Durand and Fils. A large number of their volumes have already appeared. Their significant feature is that they have not been edited by the usual ragged musical hacks, such as those who make the frightful English translations of the German songs in the Peters edition, for instance, but the editors are the most capable of the modern French composers, who, for reasons largely patriotic, have given their aid. Thus we find the Beethoven piano-sonatas edited by Paul Dukas, a man, by the way, who never does anything hastily or carelessly; the complete works of Chopin edited by Claude Debussy, a Roger Ducasse edition of Schubert, a Saint-Saëns edition of Mozart, a Fauré edition of Schumann, complete piano

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On the whole, then, we may say that the French situation of the moment, outwardly and visibly, is remarkably promising. The war has not only not succeeded in causing a halt in French musical activities, but from the ending of the first days of confusion they have been steadily bettering their position, although the enemy is still only a few hours' taxi-ride from Paris. Apparently the cessation of hostilities is all that is necessary to set almost the entire machinery of French music in full motion once more.

But what of the other factor, the general economic situation? Will its silent pressure produce a weary period of musical stagnation in France after the war? Here we are dealing with a big question which it is difficult to answer accurately. It is only too true that the drain on the resources of the French people caused by the war has been frightful. It is only too true that she has already rolled up a vast debt on most of which she has yet to pay the first coupon. The enemy is in possession of one of the richest portions of her territory, the increased burden of taxation which must inevitably come sooner or later has been thus far postponed, and many other disastrous symptoms of changed economic conditions, due to the war, have not yet begun to make their appearance. Nevertheless, so vast are the resources of the French stocking that the acute pinch of distress has not yet made itself felt. After a year and a half of war, theatres, operas, and concerts are still well attended and expensive seats are as much in demand as ever. There seems to have yet been no cut down on luxuries, such as music lessons for the children; and, judging from the protests over the shortage of taxicabs, there has yet been no general decision to economize and walk. Cafés and tea rooms are everywhere crowded, and all signs force one to the conclusion that the French are living about as comfortably as usual.

Accordingly, if peace were declared to-morrow, or within a reasonable time, French musical life would be able to pick up almost immediately, not a great deal the worse for its experience; injured, one might say, neither in its personnel nor in its financial backing. Should the war, however, continue to drag on for two or three more weary years at the present fearful rate of expenditure,

VIOLIN BOWS

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it is bound to prove too much of a strain even for the Gibraltar-like structure of French economics, and French music, like the other features of French life, must suffer in the years of depression that will follow.

* *

THE LIMITS OF MUSICAL HUMOUR

ONE often hears of humour in music, but to what extent does it actually exist? Certainly, so far as instrumental music is concerned, humour is more often read into it by the listener than inherent in the music itself. Music may be gay, bright and vivacious, certainly, and induce a corresponding state of feeling in its hearer; but this does not necessarily imply humour. Let the music of a Sullivan comic opera be played to someone unacquainted with the words, and its humorous quality will go for little. Music can no more convey a joke than it can tell a story without the aid of words; it can merely suggest a mood and induce a state of feeling. Nearly all the humorous music in existence achieves its object by the aid of words, in which case its possibilities, if not unlimited, are at all events very considerable. Yet even instrumental music is not incapable of quasi-humorous effects.

When in the "Pastoral" Symphony Beethoven makes his bassoon play after the manner of a village performer who has imbibed not wisely but too well, amusement is always excited, though possibly only on the part of those who happen to know what the composer intended. How largely the appreciation of such instrumental facetiæ depends upon the listener is illustrated by the contradictory interpretations which have been placed upon an equally famous passage in another of Beethoven's symphonies—namely, that towards the end of the first movement of the "Eroica," where the horns make what sounds like a manifest false entry. All music lovers know the passage and relish it as one of the most characteristic ever written by Beethoven; but whereas some regard it as a joke of the first order, others (the late Sir George Grove, for instance) are impressed by its poetry and pathos. And this is a danger which is apt to attend all attempts (if such an attempt it was in this case) at instrumental humour. Unless explained beforehand, the humour is liable to be misconstrued.

It was a favourite practice of the famous Viennese critic, Hanslick—who held such strong views as to the limits of the descriptive powers of the art—to establish his case by eliciting the most diverse interpretations of a given passage from

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inner meaning of that lively composition, or even suppose it to have any inner meaning whatever? It is so difficult in such cases not to be influenced by the suggestion of a title or an avowed interpretation.

Very rarely the music itself possesses what can be regarded as an element of genuine humour, though now and again such music is written. Richard Strauss, for example, has done the thing more than once. Even if you knew nothing of the programme of "Til Eulenspiegel," and—apart altogether from its characteristic instrumentation—few musicians could listen to that Humoresque without detecting a humorous purpose in its themes, notably that identified with *Til* himself, and their treachery. In "Don Quixote" also there is an undeniable suggestion of humour in *Sancho Panza's* theme and elsewhere,—or so at least one fancies when assisted by knowledge of the composer's purpose.

Then again there is humour of what may be called the pedagogic kind,—that derived from the performer's being made to play out of tune, to play wrong notes, to play with exaggerated expression, and so forth. A famous work of this class is Mozart's so-called "Peasants' Symphony," in which a performance of unskillful players is burlesqued, and you have all sorts of blunders and errors perpetrated by the various instruments,—the horns playing a solo passage all wrong, the first violin attempting a cadenza and breaking down at the top note, the accompaniment being continued alone at one point, and so on. Another work in the same category but on different lines is Haydn's "Farewell" Symphony, in which the performers take their departure one by one as the performance proceeds, until all are gone and the orchestra is deserted; while a musical jest of yet another kind is that which the same merry master was also fond of perpetrating in the shape of an unexpected *fortissimo* interrupting a very soft passage.

The introduction of onomatopoeic imitations constitutes another phase of the humorous in music. The bird notes employed by Beethoven in the slow movement of the Pastoral are of course a classical instance under this head. Nor was Beethoven by any means the first to display his humour in this form. A famous Italian organist of the seventeenth century, Bernardo Pasquini, composed a piece based entirely on this idea, which might be described as a Cuckoo's Duet; while Rameau took the homely but eminently characteristic cry of the domestic hen as the theme for an elaborate contrapuntal movement. Among later examples in the same line, the most famous is, I suppose, the bleating of the sheep in Strauss' "Don Quixote." The imitation

different hearers; and such an example as that just referred to he would doubtless have cited as a case in point. Who, again, listening to Beethoven's "Lost Penny" Rondo, would guess the

of the wind in the same work by means of a special wind machine may also be recalled. Then Stravinsky has a very entertaining reproduction of a hurdy-gurdy in his brilliant "Petrouschka" music, along with many other instrumental *jeux d'esprit*; and various other instances could be cited.

Indeed, this practice of "musical punning," as someone once contemptuously dubbed it, is one of which illustrations can be found in the most unlikely quarters. Even Bach was not above introducing a most realistic hee-haw in his "Phœbus and Pan" (a joke which Mendelssohn copied in his "Midsummer Night's Dream" music), and countless other examples may be found by those who care to seek them. Then in a different vein there is Scarlatti's "Cat Fugue," based on a theme suggested by the random passage of the domestic cat across the key-board of a harpischord, although according to an erudite commentator (Dr. Otto Neitzel) this work ought really to be entitled "The Fugue of the Three Cats," since it is a triple fugue and each of the three voices sustains its independence throughout. Dr. Neitzel adds: "They sing in melancholy fashion, complaining of the misery of feline life; but through this triple alliance of lamenting cats you recognise Scarlatti's characteristic features as he amused himself and us by his caustic description of Katzenjammer."

Of a different order again was the humour of the late Max Reger, as exemplified in one of his earlier works (Violin and Piano Sonata in C), in which he had a playful hit at his critics by introducing two snatches of themes, several times repeated, which in the German nomenclature of the notes spell the words *Schafe* (sheep) and *Affe* (monkey). This is a sort of joke which would perhaps only have occurred to a German composer—perhaps one should say a modern German composer—but it seems to have been accepted in the Fatherland as quite a happy example of Teutonic musical wit.

Among other prominent modern composers, Debussy and Ravel have both written things warranting their inclusion in the ranks of the humorists; the former, for instance, in his "Children's Corner" Suite, with its Golliwog's Dance and other amusing numbers, and the latter in his famous "Natural History" songs. But whether the average uninstructed hearer would detect of his own accord much trace of humour in these particular examples is decidedly doubtful. Rather might it be said that musical humour of this severely recondite order is, as used to be observed of Mr. Gladstone's jokes, no laughing matter.

In the case of modern British composers, many

examples of musical jesting could be quoted. Sir Hubert Parry, for instance, has given proof of his abounding sense of humour in the music which he wrote to accompany a performance of "The Clouds" at Oxford, in which snatches of Nibelungen motives mixed up with bits of "Rule, Britannia," music-hall ditties, "For he's a jolly good fellow," scraps from "Die Meistersinger," the "Pathetic" Symphony, Beethoven's Violin Concerto, Haydn, Mendelssohn and Richard Strauss—all made up a musical melody of the most diverting kind. Stanford, in turn, has given us a burlesque of another type in his "Ode to Discord" and more recently has shown his gift of musical humor again in his operatic setting of "The Critic," while Sir Alexander Mackenzie's "London Day by Day" Suite, with its many amusing realistic touches, including the street-arab's whistle; and Elgar's "Cockayne" Overture, with some similar features, may be mentioned also in this connection.

But whether these or any other examples of musical high jinks can be accepted as proof of the theory that music can itself possess the abstract quality of humour is another matter.—
HUGH ARTHUR SCOTT, in *London Musical Opinion*.

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THOUGHTS ON MUSIC FROM THE FRONT

THE following letter is from a former contributor to *The Opera Magazine*, who is now with the English army on the Western battle front. For obvious reasons the name of this gentleman is not given who was asked to write something for this magazine, which would have as its subject the possibilities of the world's greatest war, from the musician's standpoint:

"Many thanks for your letter of April 18th, and the copies of *The Opera Magazine* duly received. I have lived a long time since then, and apologize for so much delay in this acknowledgement of your remembrance. I showed your letter to my C. O., and he advised that even if I submitted an article to the authorities for approval, it might do harm in various ways which I cannot explain herein. It would be a pleasure to describe the sensational and musical possibilities of all that I have seen to date. Being neither a musical critic or virtuoso, yet it might be highly interesting to those who are and would be such, to say nothing of those who never will be musicians of any kind. Somehow it seems to me that many will like music better than they did when this day's work is done. There is little variation in the sound of modern warfare, and the intervals of silence are sometimes no less ghastly. I believe it is possible to describe a crossing of the Yser Canal, to illustrate the desolation of Ypres, or orchestrate life and death in a front line trench, better in operatic form than in mere words. Every day in the life of one imaginative soul on the western front is an epic, and the doings of such men that exist there to-day are worthy of nothing less than a Wagner as biographer. Journalists have scribbled post-haste descriptions of what men eat, wear and do at the front. They have endeavored to weave romance round nations, mix glory with gore, and hang trench politics on the morning sheets to dry on neutral breakfast tables. But who amongst your inky gladiators has described the thoughts of those who twenty-four hours later, or less, are about to die? Even the master musician of murderers might have been piqued to find so many heroes and weary Wotans in just one day, to eclipse those admirable children of his brain, and I doubt that he would be equal

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to the task of stage managing as much—as neither the stodginess of Bayreuth, or the punch and judyness of futurism will suit this show. Probably a Frenchman will do the trick. I can imagine Charpentier's interpretation of a day in Poperinghe, or a night round Verdun, but it will be years before the world has realized all this. Those who have seen and heard the sights and sounds, will need years of rest to do it well. We shall, in Europe, have more craving for relaxation than education when peace comes; even then life will be hard for many. I think some dread the after effects of war more than the present. Many have grown to like their job, and hate their enemies better the longer the grind swings on. There are a few millions out here who will go home some day to meet millions who stayed there meanwhile and will never understand. The glibness with which outsiders discuss the dead and dying, like the points of a ball game, anticipates a lonely world for veterans. However, I think the politicians of art, music, literature and legislation will have to tread more carefully when dealing with those who have had an education on the battlefield. Thousands of thousands of good men have gone, the humbugs will go later. The quacks who preach Freedom, Futurism, and other remedies for things as they are, will find the armies a difficult audience.

"I really don't know why I have written this. It is difficult to think of things of just to-morrow; yesterday is forgotten, and to-day we are always busy. I'll write you something some day later on, perhaps better than anything that would be permitted just now.

"Thanks for the magazines. They are as wonderful as ever. Your pictures decorate more than one billet in the area, and remind many that there are still human beings left in the world. Meanwhile I remain,

Yours sincerely,

Lieutenant, R. E.

TORONTO "CHAPPELLITE" GOES TO LONDON, ENGLAND

OWING to the number of men on the staff of Chappell & Co., Ltd., at their Head Office, 50 New Bond St., London, (Eng.,) having enlisted, the firm has become seriously shorthanded, and, in consequence, Mr. T. D. Thompson has been transferred from the Toronto Branch to the London Office. Mr. Thompson began his acreeer as a "Chappellite" with the opening of the Toronto Branch in May, 1912. In the interests of the firm he has travelled from coast to coast five times in all, and has witnessed the steady growth of the firm's business throughout Canada. He carries away pleasant recollections of his business relationships and experiences in this country and will doubtless continue to take a deep interest in the music trade here.

* *

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THE ARTISTIC TEMPERAMENT

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"If we ever suffered from an artistic temperament we have now entirely outgrown it," *The Musical Courier* remarks.

* *

RACHELLE COPELAND

THE Toronto public will be pleased to learn that Miss Rachele Copeland, one of Canada's leading violinists, will appear here in recital this autumn. Miss Copeland has returned lately from Europe after a three years' course of study, principally under the celebrated maestro of the violin, Leopold Auer of Russia. Miss Copeland will also be heard in recital in some of the cities of the United States. She has also accepted a few pupils, who are anxious to avail themselves of the opportunity of studying the Auer method, and may be consulted at her home, 160 Spadina Road.

TORONTO CONSERVATORY OF MUSIC

THE Toronto Conservatory of Music reopened on September 1st, with every prospect of a most successful season. The past year has been one of the most brilliant in the history of the institution, the attendance being musically large and the enthusiasm of both pupils and teachers contributing to results never before attained. Despite unfavorable general conditions affecting all musical effort throughout the Empire the Conservatory's examinations, both in Toronto and throughout the Dominion, again showed a substantial increase over any former year. The high ideals which have ever governed the conduct of these examinations have been loyally maintained. At no time has the Conservatory sought to popularize these examinations at the expense of their efficiency, and at no time has the prestige of these examinations stood so high with the profession throughout Canada as at the present moment.

It is significant of the constantly increasing influence of the Conservatory that the demand for its graduates far exceeds the supply. This is true in all departments of its work.

The institution's piano faculty as now constituted is of exceptional strength and it is not surprising, therefore, that pupils are registering from all Provinces of the Dominion as well as from many States of the adjoining Republic.

In its organ department the institution possesses an exceptionally fine equipment, both as regards the number and quality of its concert and practice pipe-organs and the international repute of its organ faculty. The distinguished names included in the Conservatory's vocal, violin, theory and other departments furnish additional convincing proof to the high rank of this representative Canadian school of music.

At a meeting of the faculty held at the Musical Directors' studio in June last, important plans were adopted concerning several series of recitals which it is proposed to carry out during the season.

The Conservatory's School of Expression reopens on September 19th.

* *

PERSONALIA

MR. W. O. FORSYTH will return to the city on September 4th from the Gulf of St. Lawrence, where he has been spending the summer.

* * *

MISS CONSTANCE MARTIN has just returned from Chatauqua, N.Y., after having spent a most interesting six weeks there studying piano under Ernest Hutcheson of New York.

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MR. EDWIN GRAY, artist pupil of Madame Lavoie-Herz, will give his first Piano Recital in Foresters' Hall on Tuesday, September 19th. Mr. Gray has been studying with this great artist for the last two years and his associations with her have been a great advantage to him intellectually as well as musically. His playing



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will certainly be a revelation to those who heard him play in previous years. His programme will be as follows:

Ballade in B minor, Liszt; Prelude and Fugue, Bach; Invention in A minor and E major, Bach; Impromptu in G major, Schubert; Bourree, G major, Bach; Sonata, C minor, Beethoven; Gavotte, D major, Glazunow; Polonaise in B, Scriabine.

Admission to this recital will be by invitations only which may be obtained at Nordheimer's, 220 Yonge Street.

* *

TORONTO COLLEGE OF MUSIC

THE Toronto College of Music will begin its autumn session on September 1, under the able leadership of its founder, Dr. F. H. Torrington. As a teacher Dr. Torrington has always striven to impart to his pupils correct methods to develop and broaden their artistic tastes and give them every possible assistance in acquiring a

thorough, modern musical education. He has always required that his teaching corps should approximate his own standards. One of the phases of Dr. Torrington's own work at the college is the training of advanced vocalists and pianists for professional life. The vocal faculty is fortunate in having among its number Mrs. Eileen Millett Lowe, who is well known to musical Toronto as a brilliant soprano soloist. The college hall is particularly well adapted to the regular recitals which are given by the pupils, and the work of the college is unmistakably shown in the character of the performances. It is admitted by all who follow musical affairs in Canada that, of all the pioneer work done, nothing has been more productive of good than the inauguration of the Toronto College of Music examinations, which extend from Quebec to British Columbia. Every year shows an increase in the number of students who are anxious to avail themselves of the opportunities afforded by the college.

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Foremost among these are "Love's Valley" and "The Little Rose-Clad Window," both by Dorothy Forster and both as felicitous in expression and as flowing in outline as any of her previous successes. Teresa del Riego's "Thank God for a Garden," for which the composer writes her own words, furnishes another instance of that quality of direct appeal which is so marked a feature of her work. Liza Lehmann is represented by several new numbers all very characteristic of her acknowledged genius. "'Tis the Hour of Farewell" stands out perhaps from among the rest owing to the composer's admirable gifts of adapting herself to any style and to her versatility in treating varied themes. Guy d'Hardelot's setting of Victor Hugo's poem: "Ici Bas" is at once simple and touching; most effective, possibly, when sung in the original tongue, but very good either way. Haydn Wood follows up his exquisite "Love's Garden of Roses" by two very beautiful songs:

"Rose of the Morning," and "Dear Hands that Gave Me Violets," both of which are not only very musicianly but very agreeable in a vocal sense.

Two songs remarkable for originality, depth of feeling, tenderness and beauty of melody are "A Talisman" and "Mavourneen Roamin'," the former by Ethel Barns, the latter by Mac-Shane O'Neill. They belong to that class of

"Songs that have power to quiet
The restless pulse of Care,
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That follows after prayer."

and both have been taken up "con amore" by song lovers.

Songs of the brighter, some of them even of the brilliant kind that have attracted attention are "Blue Bells," "Heigh-ho the Sunshine," and "A Little Bird Song," all by Montague F. Phillips, and "There is Ever a Song Somewhere," by Ward Smith.

Singers who like light and humorous numbers have had their needs provided for in such songs as "Dolly," (A. H. Brewer), "Coquette," (Harold Garstin), "When Young Men go Court-ing," (Lyall Phillips), and "Little Orphant Annie," (Ward Smith).

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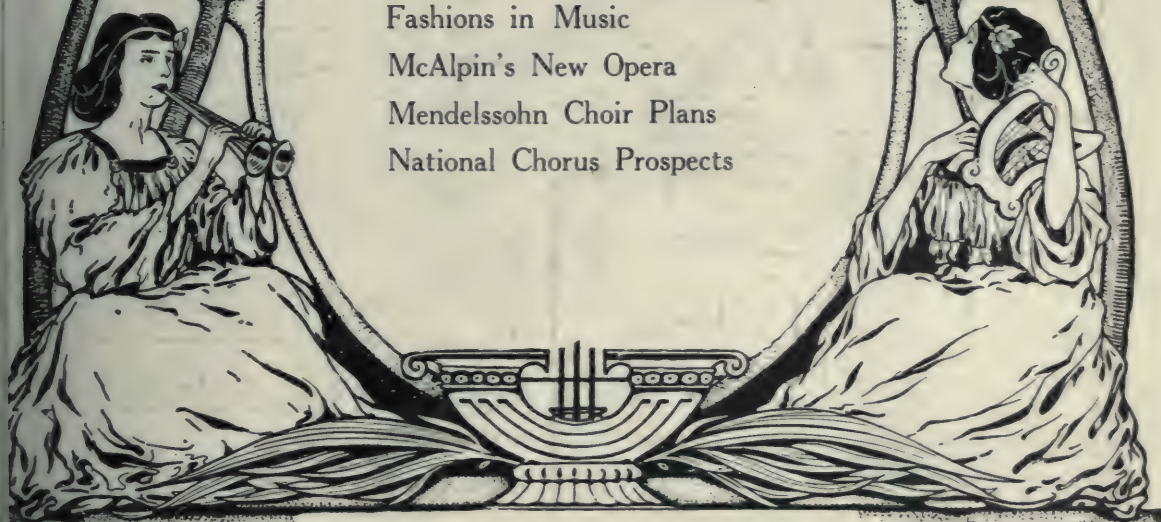
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FASHIONS IN MUSIC

No art has been more affected by the fashion of the hour than the art of music. What is now considered as old fashioned in music was at one time the style of the day. Certain classes of musical compositions have been more affected by fashion than others, so that in reviewing this subject it is advisable to take each phase of the art separately. Thus there have been fashions in opera, and to a certain extent in oratorio; fashions in the style of pianoforte pieces and in songs or ballads, and fashions in compositions for orchestra. In opera, perhaps, the change of fashion has been the most marked. When Handel wrote operas, he no doubt had a public who were in sympathy with his music; and, judging from the number of works he left in this form of the art, he must have been the popular operatic composer of his day. Yet, his operas have been dead for over a century. The time Handel must have spent upon them was not altogether wasted, for not a few of the arias

from these works have survived and are favorites in the concert room. Handel's oratorios probably eclipsed his operas; in any case, his reputation does not rest upon his operatic works as is the case of Gluck and Purcell. But even these two great pioneers of opera have long ceased to be the fashion, although occasionally their works are revived upon the operatic stage as curiosities of ancient art.

In the case of the composer Mozart it is different; some of his works, such as the "Don" and "Figaro", have remained in fashion from the time they were produced up to the present day, and bid fair to continue to do so as long as music lives. Few composers of opera have had the privilege of outliving the ravages of time; and one might mention many a name, such as Grêtry, Cimarosa and Paesello who in their days were popular among the lovers of opera, but whose works now live only in name. Then we have the Italian school of the earlier part of the nineteenth century represented by Rossini,

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Bellini and Donizetti, the popularity of whose operas at one time knew no bounds. Yet these works are slowly but surely being relegated to obscurity.

Even the great French composer, Gounod, seems in danger of being cast aside by the advance of modern theories in operatic writing; although it will be long before his "Faust" and "Romeo and Juliet" will be buried in oblivion. That Wagner set the fashion in operatic writing goes without saying, and in all probability his works will remain with the public and musicians, to be regarded as the acme to which this form of writing can aspire, for after all, no one would dare to say that the Wagnerian opera had been eclipsed by Richard Strauss or by Puccini.

In opera it is comparatively easy to define the causes which have led to the changes of fashion that have taken place in this form of writing. The theories which Wagner set forth in regard to the music drama were so plausible that, carried out as they were in conjunction with effective music, they were bound to find acceptance. Yet, while the fashion for the older school of opera prevailed, it was many years before the taste of the public became sufficiently educated to appreciate the advantages of the change of style, for it is one of the peculiarities of musical fashions that they are not easily set aside.

In song writing there have been numerous instances of the fickleness of fashion. How few of the songs or ballads that were popular about the middle of the last century are now even remembered. One or two by Hatton and Wallace are still in the repertory of public singers, but the majority might never have been written for all that the modern singer knows of their existence. Strange to say many of the older songs—such as those of Purcell, Arne, Henry Bishop and even Dibdin—are occasionally chosen by vocalists for concerts, as their antique style forms an agreeable contrast to the modern ballad.

Not infrequently the fashion in regard to songs has been set by some composer, who for the time being has been the popular song writer. Thus Blumenthal for many years was all the rage, both with public singers and with amateurs. Then Arthur Sullivan made his reputation in the early part of his career by his effective ballads. The sale of his songs was fabulous and it reached its climax with his "Lost Chord." Strange to say, he eclipsed himself as a song composer when he produced that series of wonderful *opéras-bouffes* which went the round of the world.

In pianoforte music the fashion as regards the choice of pieces given by professors to their

pupils has fluctuated in rather an eccentric manner. In the earlier part of the last century the easier pieces of such classic writers as Haydn, Mozart and Beethoven together with those of less distinguished composers such as Hummel and Dussek, formed the staple commodities for teaching purposes. Then came an invasion of the *repertoire* of pianoforte music by a host of composers of light pieces for the piano, among whom Leybach, Wollenhaupt and Ascher were the most conspicuous. These, and many others in the same style of writing, became the fashion for several years. Strange to say, the older composers have now come into vogue again, notwithstanding that to many a pupil their music must seem dry. Nevertheless, some advance in the musical fashion over the older composers is noticeable, inasmuch as pieces by Chopin, Schumann, Grieg and other musicians of more modern style have been introduced by professors into schools where the piano is taught.

In regard to the virtuoso pianist, he seldom seems to be swayed by the fashion of the hour. Each pianist has his particular *répertoire* from which he draws the pieces he performs at concerts or recitals. Chopin is no doubt the favorite composer with the modern pianist, but Schumann, Liszt and Grieg share to a great extent his claim to attention. Lately Debussy, Ravel and Scriabin have found their way among a certain class of pianists.

Among the changes that have taken place in musical fashions, the most remarkable is that which has been at work in the field of orchestral music. During the greater part of the nineteenth century, and within a few decades of the present, the style of orchestral music heard at concerts was that in which the old classical forms were in evidence. A composition devoid of these features was looked upon as musically ungrammatical. Not only was symmetry of form considered as being indispensable, but the themes used throughout the work were required to be replete with genuine and original melody. In those days if any too-daring concert giver ventured to introduce an orchestral rhapsody in his programme it would have been severely dealt with by the critics of that time. Now all is changed.

At the present day the standard by which an orchestral work is judged is exactly the reverse to that which we have described as being formerly in vogue. Form is now pronounced to be obsolete or old-fashioned; melody is considered to be too "tuney." Orchestral coloring, curious effects, sudden surprises and outbursts of rhapsodical passion are some of the characteristics of the newer style of orchestral writing. If a definite melody is required, it need not be drawn

from the composer's imagination. Indeed, it is now quite the fashion for a composer to take some well known themes (often from some national source) and incorporate them in his composition, just as Liszt has done in his Hungarian Rhapsodies.

That some remarkable and effective works have been the outcome of this departure from musical form is not to be denied. It is good that new channels for the outlet of genius should be sought for, and that when found they should become popular with composers.—*Music Trades*, London.

* *

"THE VOW"

MR. COLIN McALPIN'S NEW ONE-ACT OPERA

IN attempting an estimate of the new opera written by Mr. Colin McAlpin at the request of Mr. Charles Manners, it will be well to keep prominently before us three facts which should go far to explain the principles underlying the art of successful opera production in Britain to-day. In the first place, while "*The Vow*" should in no sense be regarded as what is generally understood by the term "Wagnerian," there can be no manner of doubt that it is only upon a clear mental grasp of the operatic theory of Wagner that such a work could ever have been written. It is my own belief that, just as Beethoven spoke the last word in Symphony writing, so did Wagner raise the art of opera production to its utmost limit. Further developments there may be, and in point of fact, have been in these departments, but the results constitute neither real symphony nor pure opera. Secondly, Mr. McAlpin, while writing true English opera, has evidently done so without any conscious effort in that direction. He obtained his libretto, a particularly good one founded upon the Biblical story of Jephtha's Daughter which, barring the fact that it is in only one act instead of being in the necessary five, contains all the essentials of absolute tragedy, as required even by Aristotle himself, and the music to which he has wedded it, is in the idiom most completely adapted to the atmosphere and character of the story, just as the Wagnerian idiom in "*Tristan und Isolde*" or in "*Siegfried*" is associated with these poems and never under any circumstances could be so closely allied with any others. To the same extent then that Wagner's music is German, Mr. McAlpin's is English, neither more nor less. And in the third place, the composer having already written, and had produced, a successful English opera, he may be supposed to have known the public for which the new work was commissioned,

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and to have applied his knowledge, to the furthest extent of his power, in the production of it. It is never easy to tell what the public really wants, but such considerations, and the model of an opera like "*The Vow*" to go upon, are surely not altogether valueless.

After a careful reading of Mr. McAlpin's score, what first and most forcibly strikes one, is the admirable reserve he has shown in his musical treatment of the theme. It is short, sharp and crisp, leading up, first gradually but unrelentingly, and at last, with almost startling velocity, to the final climax and tragedy. There is not a single redundant bar in the opera, and at times, as in the grand broad melody, "Oh God of Battles, Lord of Hosts, be ours the victory," or in that other commencing "Gather, oh! Gather ye, Israel!" one almost wishes that some of the numbers had been three or four times as long as they actually are. There is a fine ecclesiastical flavour of the type we are accustomed to associate with the Hebrew poems about these songs.

The Introduction to the work is perfectly in keeping with all that is to follow, being neither too long (42 bars to the rise of the curtain, and only 75 to the commencement of the stage business), nor too greatly elaborated, but it suggests at once, and conveys throughout, the necessary local colour and atmosphere that prevails to the end.

The composer's management of his resources for purposes illustrative of unspoken action also, is masterly in the extreme. Thus, when Jaavon's daughter Manoi, leaves the stage in order to show her displeasure with the approaching henchman Caleb, we have a characteristic "dying fall." Occasionally, also, we catch a reminiscence of Wagner, reflecting the original source of Mr. McAlpin's operatic inspiration, and there are not wanting rudiments of *leit-motiven*, as when Manoi calls to mind her father's tragic vow embodied in his Invocation to the God of Battles in her question after having gone out to meet her parent and the evil has been done,—"*Wherefore must thou sorrow, when victory is thine?*"

But one must resist the temptation to go on quoting at greater length, for the material is indeed ample enough. Short as the opera is, every bar scintillates with the light of something that stops not far short of genius.

In the chorus-writing alone, Mr. McAlpin may be found wanting. There is an unaccountable degree of flatness about his chorus work that is far from pleasing, and if revision were yet possible one has the feeling that it would be an improvement to the opera as a whole. In fairness, however, to Mr. McAlpin, I ought to state that I have not yet heard the work performed

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with full stage accessories and orchestra, and that there is all the difference in the world between such a performance in a theatre even partially filled, and a mere pianoforte rendering in one's own domestic music-room. I have nevertheless, in addition to what the piano has suggested, brought all the little knowledge I possess in the sciences of Harmony, Acoustics and Sound to bear upon the question, and it has been only after very careful consideration that I have been urged to the point of condemning the chorus work in the opera. But on the other hand, whatever that may lack is more than compensated for in the able and judicious manner in which the orchestra is manipulated. If the chorus is Mr. McAlpin's weakness, the orchestra is decidedly his strength. And nowhere is this better seen than in the instrumental colour which he lends to the Grande Finale, commencing with the Interlude marked Adagio, immediately after Manoi has learned the tenor of her father's vow and has elected to fulfil the destiny which God has thus clearly marked out for her, and ending only with the last five bars which, after the curtain has slowly fallen upon the maiden mounting the altar steps for the final sacrifice, seems to carry the action still farther on, and to be bearing her soul through gradually rising circles of shimmering glory, until at last on the ultimate long drawn out chord, it finds its goal in the very highest heaven of purity and bliss.

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MENDELSSOHN CHOIR PLANS

At a meeting of the Executive of the Toronto Mendelssohn Choir, held at the National Club, it was decided to take immediate steps towards the organization of the chorus. The following circular has been forwarded by the Secretary to last season's members: "To the members of the chorus of 1915-16: After carefully considering the various conditions affecting musical effort during the present period of war, the Executive Committee have decided to immediately undertake the reorganization of the choir and to adopt such plans regarding the organization's activities during the season as may seem most worthy of the society's history and traditions. In this they are governed by a desire to "keep the home fires burning" and to render such assistance to Red Cross work as the net financial result of public concerts may justify. In various letters received by Dr. Vogt, from the front, members of the choir who are now fighting their country's battles strongly urge no cessation of the public

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work of the choir and cite the present needs of Red Cross work as personally observed behind the lines. During the continuance of the war no annual membership fees will be collected. All applications will be submitted to the conductor and steps taken to resume rehearsals at as early a date as possible."

It is likely that the concerts of the present season will follow the general lines adopted two years ago, when two brilliantly successful programmes were rendered, made up principally of a cappella work, a charming branch of choral singing, in which the chorus has gained international renown. The choir will thus not be under the necessity of providing for the more expensive form of festival which has characterized its efforts generally for so many years past. It will be remembered that the net amount earned for the Red Cross and Belgian Relief Funds two years ago as a result of the two concerts then held totalled between four and five thousand dollars. Plans are being considered, however, for work on a comprehensive "Victory Festival" to be given as soon as possible after the conclusion of peace, in which a British night, followed by three evenings made up of programmes of French, Russian and Italian works, are contemplated, preliminary rehearsals for which will begin during the present winter in conjunction with the a cappella concerts of this year.

* *

PADEREWSKI TOUR

ONE of the most potent factors in Paderewski's success has been the admirable programmes he has arranged for his concerts—in fact, his programmes have established a standard for pianists the world over. More than one distinguished virtuoso, to say nothing of the orchestral conductors, has failed of popular favor because he did not know how to select a programme. It is one of the most important elements in the giving of concerts and more often than not it means the difference between profit and loss, for the backers of a concert, if not for the artist himself.

When Paderewski comes to America to give eighty or ninety concerts in six months as he is doing this season he must prepare not less than ten different programmes. This does not mean, of course, that the same work will not appear on more than one programme, but as a rule it will not appear on more than three, or four at the very outside. Of these five and possibly six will be what are known as conventional programmes, conventional because Paderewski was the first to arrange them and because he uses

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them more than any others. His long experience has taught him that in the majority of cities where he plays, pianoforte recitals are the exception rather than the rule and that the greater part of the public wants programmes showing the greatest catholicity of taste and containing, at the same time, a majority of works that are more or less familiar to them. When Paderewski plays in a city a great throng of teachers and students want to hear his interpretation of the great classics and while a savour of novelty is not unwelcome, a little of this will go a long way.

These programmes, therefore, usually begin with one of the great Bach organ fugues, transcribed for the piano. Then will come one of the Beethoven sonatas, a group of Chopin and the last work is usually one of Liszt's brilliant compositions. The interstices are filled with various works, large and small, so that the programme will take about an hour and three quarters.

Simple as this sounds, it is anything but a simple matter to make such a programme. A series of works to be played by a pianist at one sitting in order to retain the interest of the audience must show pleasing contrasts in color and style and dramatic value. The programme must rise to a climax of interest and there must be no anticlimax. There must be in it points of rest where the intellectual activity of the hearer is subordinate to the purely emotional. Pianists there have been, "specialists," and will be, who will inflict five Beethoven sonatas on an audience at one sitting, and there have been persons, and are, who assert that they like them thus all in a row, but fortunately such pianists and such persons are very, very few. It is the so-called "conventional" programme which appeals to the greatest number of those who would hear him.

For the largest cities where piano recitals are a drug on the market and every pianist plays a "Paderewski" programme, he makes special programmes. On these he puts more unusual works, interesting because of their novelty or because they are less often heard. But even in New York, Boston, Chicago and Philadelphia it is the other kind of programme which is the favorite.

Paderewski rarely plays a "one-man" programme, and when he does it is by Chopin. Then the public more than ever fights to hear him; but he himself asks for more variety.

Paderewski will appear at Massey Hall, Thursday evening, October 19th.

* *

A SOUVENIR OF THE PAST

A VETERAN Toronto tenor the other day came across an old programme of a concert in St. Catharines. Among the items was the following:—Duet, piano, Mr. A. S. Vogt; concertina, Mr. Hutcheson. It will provoke a smile to think of Dr. A. S. Vogt, conductor of the Mendelssohn Choir, playing accompaniment to a concertina, but he was very young then.—*Toronto Globe*.

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THE NATIONAL CHORUS

THURSDAY evening, the 21st ult., marked the inauguration of the fourteenth season of the National Chorus, when the members assembled at the Conservatory Music Hall and were given an outline of the programme to be followed for the season's work. Dr. Albert Ham made a brief address, in which he thanked the members for their regular attendance at rehearsals in the past, and trusted that they would go forward to greater success. He commented on the character of the principal numbers to be taken up, and had no doubt but that the chorus would fully appreciate their possibilities and enhance its reputation in interpreting the highest class of modern music. Dr. Ham also paid a tribute to the many members of the chorus of both sexes who had gone into active service, and was proud to feel that the organization, formed originally in the interest of the cause of Imperialism, had proved its value when the testing time came. He felt that a busy season was ahead of them and one that would prove exceptionally interesting to them all. The conductor's remarks were received with great enthusiasm and the members heartily joined in an undertaking to make the coming season the greatest in the history of the organization.

* *

YVETTE GUILBERT

It is now quite a few years since Mme. Yvette Guilbert appeared in Toronto. Then she was known to the patrons of vaudeville as the great French "disease," and when she appeared as a headliner the theatres were crowded with ardent admirers. Seven years ago, after making a tour of the United States, she left for her native land, where she devoted her time to the study of French folk-songs. Not content with the preparation of these songs, she also prepared costumes appropriate for each number. The songs date back from the time of the Crusade. Before giving the numbers of her group, she gives an extemporaneous speech about the songs it includes, that all may understand the context. Mme. Guilbert will open the musical season at Massey Hall on Friday evening, October 13th, when a programme of French folk-songs will be given. A capacity house is expected.

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MUSIC IN HAMILTON

HAMILTON, Sept. 27.—After the dearth of musical events during the hot season, all musical organizations are showing renewed activity and shaping their plans for the coming season. The Ladies' Orchestra, under the able leadership of Miss Jean Hunter, announce a concert for October, when the following will be presented as the heavier numbers: "Overture, L'Italiani in Algeri," Rossini; "Egyptian Ballet," Luigini, and "Heji Kati," Hubay. An assortment of lighter numbers will complete an attractive programme.

The Hamilton Symphony Orchestra whose concerts last year were so much enjoyed are also reorganizing for the coming season. They have lost several wind players who have gone to the front, but hope to replace them in time for the first practice, which is called for the first week of October. Details of the programme are in the hands of the committee and are not to hand yet.

The crying need of musical Hamilton is a good music hall, and the Elgar Choir in reorganizing this year propose to be the pioneer in this direction by devoting their proceeds to be the nucleus of a Memorial Hall fund. It is hoped that the Board of Trade, Canadian Club, and the city fathers will all lend their help and co-operation and bring the matter to a successful issue.

The following are some of the numbers to be given in this year's programme: Russian Folk Song "Down Saint Peter's Road," "Twilight," Percy Grainger; "Light Divine," Katelsky. "There was a pig went out to dig," Grainger, and a humorous part song, "One old Oxford Ox," Davies. Nathaniel Dett, who wrote "Listen to the Lambs", the piece de resistance of last year's programme, is writing a new part song especially for the choir, but it has not yet arrived. The choir's first rehearsal will be held in October and hopes are high for a most successful season.

The various schools of music have all opened

for the season. The Conservatory has the largest attendance on record for so early in the year.

N. M. H.

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LONDON MUSICAL ART SOCIETY

THE Musical Art Society of London, Ont., of which Albert D. Jordan is Director, is to give the "Messiah" Monday evening, January 1st. The quartette which has been engaged through Messrs. Hænsel & Jones, will be composed of Mme. Anita Rio, soprano, Mrs. Merle Alcock, contralto (re-engaged from last year), Mr. Bechtel Alcock, tenor and Vivian Gosnell, baritone.

* *

NOISELESS ORGAN BLOWER

MR. L. E. MOREL, Toronto representative of Casavant Frères, has made very important improvements in organ blowers. Having seen all kinds of blowers which were not always of the noiseless type during his 25 years' experience in the organ business, and having been asked so often to lessen the noise of these machines, Mr. Morel began experimenting some time ago, with the result that, after a great deal of expense and testing, he has succeeded in manufacturing a blower which is sold with the express understanding that it is noiseless. These machines, which are manufactured in Toronto, are sold subject to thirty days' trial, so that purchasers may prove to their own satisfaction that the blowers are exactly as represented. They can be made for the smallest organs, either reed or pipe.

Several of these machines have already been installed, and are giving perfect satisfaction. They are connected direct to the motor, no belt being used.

Mr. Morel also undertakes all kinds of repairs in the pipe organ line, and also keeps a great many organs in order by yearly contract.

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THE REGENT THEATRE ORGAN

THIS organ, which has been built especially for theatre work by Messrs. Casavant Frères, St. Hyacinthe, Quebec, is on orchestral lines. In this instrument everything which goes to make up a good church organ is to be found, while the idea of an orchestral organ has been worked out to an advanced degree. Although some of our daily papers have gone so far as to say that this organ has 40 stops, this statement is somewhat aside from the truth. The total number of stops is 20. Of these, 4 are on high pressure—12 inches. Besides there, there is a complete set of Chimes, a Celesta and a Harp. Very few organs in this city can boast such a complete list of these, the only church organ which has all three being that in St. Paul's Anglican Church, Bloor Street.

The Regent Theatre organ is divided into two parts, and is very well situated, so that the softest note can be heard almost anywhere. The idea of having the organ placed in front of the curtain is certainly a very happy one, as no sound is lost, which would be the case had it been placed on the stage, where there is always a considerable amount of scenery, draperies, etc., all of which simply *absorb* sound.

For an organ of this size, we find good diapason tone.

On the Great Organ, the Open and Principal 4 have been left outside the box, and when both Sub and Super octave couplers are used, this gives a fine effect. The other stops on the Great are especially adapted for accompanying, but can also be used as Solo stops if desired. On the Swell Organ, the Open 8, Viole d'Orchestre, Viole Celeste, and the Tuba Horn are on high pressure, the other stops such as the Orchestral Oboe, Vox Humana, and Vienna Flute, etc., being on low pressure.

The Pedal stops are very effective, the Double Open Diapason being especially impressive. The Bourdon 16, Gedeckt 16, Violoncello, and Flute 8 complete the list of stops in the Pedal department.

It is absolutely impossible to say where the organ is, merely from listening to it in the theatre, but if the question were put to the men who installed the instrument, they would soon let you know. Probably no other organ has

ever been installed under such trying conditions, for the pieces which go to make up the organ had to be hoisted to the roof, and then lowered into place.

The instrument is, of course, built on the electro-pneumatic system. It has the only moveable console in Canada. The console could be placed in the balcony, and the organist play just as well from there. Fully 60 feet of cable have been supplied, to allow for moving the console, and this cable can be completely detached from it, thus making it as easy to move as a parlour organ. This console has adjustable combination on Great and Swell, and also adjustable foot pistons acting on the whole organ.

When the organist is through playing, the key-boards may be shoved in, and the cover closed, making this console the smallest yet built. The stop action and the couplers are on the tablet style, and very easy to reach, an important point for theatre work, where it is so very desirable to be able to register as quickly as possible.

Messrs. Casavant Frères have spared nothing in the endeavour to make this instrument one of their best. It is the thirty-second organ which they have installed in Toronto, which is surely a striking testimonial to the quality of their work.

* *

EDWIN GRAY'S PIANO RECITAL

GREAT interest was shown in the pianoforte recital September 19th at Forester's Hall by Mr. Edwin Gray, a young virtuoso who is studying with the distinguished Canadian solo pianist, Mme. Djane Lavoie-Herz. The hall was filled with appreciative hearers, who recalled Mr. Gray after every group of numbers and a triple tribute after his final solo. In an exacting programme, which embraced Liszt's "Ballade in B minor," three Inventions by Bach, Schumann's "Impromptu in G major," Bach's "Bourree in G major," Beethoven's "Sonata in C minor," Glazounow's Gavotte in D major and Scriabine's "Polonaise in D flat minor," Mr. Gray displayed exceptional technique, a wide range of tone and an interpretation that did not run into license. The Bach numbers constituted his great success, clarity of execution in the parts, nuances of tone and lucidity of exposition being conspicuous. From an executive point of view, the Liszt composition was his largest achievement. Mr. Gray has made remarkable development since last season, and there is promise of still greater. The event marked the opening of the musical season.

TORONTO CONSERVATORY OF MUSIC

THE Toronto Conservatory of Music entered upon its Thirtieth Season on September 1st, last, with every prospect of a most successful season. Particularly noteworthy has been the very large enrollment of professional students including many from the Eastern and Western Provinces of the Dominion, Newfoundland, several States of the adjoining Republic, and the British West Indies.

At no time in the history of the institution has the fine piano faculty of the Conservatory enjoyed the prestige, or exerted the influence which it is now exerting as a dominating factor in the musical educational affairs of the country. As an indication of the standing of several members of the piano faculty as virtuosi, it might be mentioned that recitals have been arranged across the border providing for important appearances for Messrs. Viggo Kihl, Ernest Seitz and Paul Wells, all of whom already enjoy an enviable international renown.

The institution's vocal faculty represents one of the strongest and most distinctive features of the institution's activities, including, as it does, a number of teachers whose opportunities for culture and experience abroad and in Canada place them in the forefront of the profession in America.

In its organ department the Conservatory offers unique facilities both for study and practice, its equipment comparing favorably with the leading schools of Europe or America in the number and quality of its concert and practice organs.

Students of theory and of string and other orchestral instruments will find the Conservatory's equipment all that might be expected from an institution of its high rank and great importance. Violin students will find on the Conservatory's staff talented exponents of the Auer Russian School, Joachim, or other leading schools of violin playing. Every provision is made for beginners, whose work is under the special supervision of the Musical Director, who at all times may be consulted by parents or others interested in the work of young students.

* *

THE CANADIAN ACADEMY OF MUSIC

THE current season at the Academy should, according to present signs, prove one of the busiest and best in the history of the School. The high standard of teaching in the different grades is favorably known to all interested in musical education. While advanced students are carefully directed by teachers of the highest renown, the needs of elementary students are

just as particularly looked after. The special classes for young children have attracted considerable attention and no better method of teaching youngsters has been devised.

Classes in elementary theory and sight-singing are free to all students. A special series of vocal classes has been started for training singers in the interpretation of recitatives and arias from the standard operas. A number of interesting recitals and lectures will be given in the early part of the season.

The Student's Club, which did such commendable Red Cross work last season, has resumed its meetings and from the programme mapped out should easily eclipse all former efforts.

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HAMBOURG CONSERVATORY ACTIVITIES

THE HAMBOURG CONSERVATORY re-opened on September 5th, and is now in full swing. All the studios are under the personal supervision of the Director, Mr. Boris Hambourg, whose experience in artistic aims are well known to all music lovers. The Violin department has been strengthened by the engagement of the celebrated French violinist, Georges Vigneti, who already has a large class. Mr. Vigneti is giving an invitation recital at the Foresters' Hall early in October on which occasion he will

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make his Toronto debut. The Vocal department, as before, is in the experienced hands of Maestro Carboni, with a large staff of successful assistants. The important Piano department includes twenty-five efficient teachers, all products of the famous Hambourg method, and negotiations are nearing conclusion with a first-class pianist and teacher, particulars of which will be announced at an early date. The weekly Saturday pupils' recitals have already started and a new feature will be the Faculty Recitals at the Conservatory Concert Hall. Messrs. E. J. Farmer and Broadus Farmer, pianist and violinist, respectively, are announced to appear. Miss J. T. Hill and Miss Ruby Dennison, the Kreisson Quartet, Miss Evelyn Chelew, Madge Williamson, and Miss Grace Gillis; Harold Wallace and many others have already booked the Hall for appearances.

Mr. Boris Hambourg is also forming a String Orchestra class, under the direction of Vigneti. With all these activities the Hambourg Conservatory is looking forward to an extremely busy and successful season.

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VICTORIA CHOIR CONCERT

A delightful choir concert was that given September 18th by the Victoria Choir, under the able direction of Donald C. MacGregor, in Victoria Presbyterian Church. For several years past his choir has exhibited a remarkable degree of efficiency in the producing of really excellent choral music, and their work last night further enhanced the fine impression already made, by reason of artistic singing throughout their programme. "The Dawn," a choral arrangement of the celebrated "Poet and Peasant" overture, showed an ensemble of excellence in tone production, balance, clear enunciation and good attack. The solo part was well sung by Russel Coltarte of the bass section, while the ladies' quartette incidentals were prettily sung. Other well-sung numbers were "The Rosary," by Nevin; "Men of Harlech," and a splendid arrangement by Fagge of the national anthems of the allies, which won a triumph for the choir and proved a big hit with the exceedingly large audience. The choir was assisted by Harold Jarvis, Owen Smily, Miss Florence Ralston (of the choir) and the organist, H. J. Wilson, each of whom

war this firm continues to publish liberal issues of new music.

New Moving Picture music by Albert Ketelby will be valuable for small "movie" theatres, or where it is not convenient to have an orchestra. The different selections are suited to all sorts of situations—peaceful, agitated and descriptive.

"Album for the Young," for the piano, consists of thirty little pieces in easy keys, edited by S. B. Thorpe. The melodies are universal favorites with both young and old.

Three pieces for piano by Sanderson-Keith are entitled "Contentment," "Frolic" and "Myrtle." They are attractive and not difficult.

"Le Jouet" is a humoresque for piano by J. Burnell. It is tuneful and makes a good study. Early Nursery Days for piano by Lawrence Sturdy, and "Holiday Times" by the same composer, are two books which should be much in request for the juveniles who will receive much pleasure in learning them. The above are all published at low prices.

* * *

G. SCHIRMER, New York. Commanding respect from all serious musicians, Clarence Lucas has published his Prelude and Fugue in F. Minor for the piano through the house of G. Schirmer. This is the most ambitious Lucas work we have yet examined, and we are happy to say that it impresses us as the finest product he has given us. The Prelude consists of the statement of the main theme, a bold and rugged unornamented melody in F. Minor, 3-4ths time, *Maestoso*, followed by various movements, *Allegro moderato*, *Con fuoco*, *Adagio*, etc., these in the manner of variations. They are all short portions, welded together with great skill, and they lead to an imposing four-voiced fugue. Mr. Lucas has here written in the noble old fugue form in a manner that calls forth from us enthusiastic approval. He has set out to write a fugue and has written one, without the deviations from the strict form that so many contemporary composers permit themselves. This is a real fugue, and it will make a splendid effect when played

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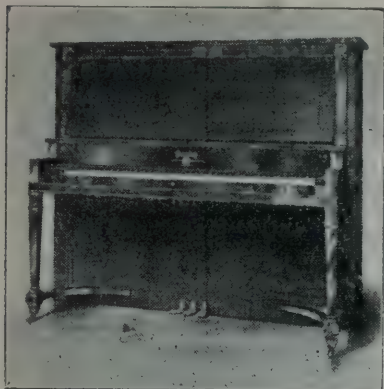
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by a big pianist. Mark Hambourg, to whom the composition is dedicated (and who, it is interesting to record, received his first lessons in harmony from Mr. Lucas), performed the work at one of his recitals when he was last in America. The writer did not hear it, but it should suit Mr. Hambourg's heroic and massive style.

It is pianistic to a degree, and is beyond the shadow of a doubt one of the best essays in fugue form by a contemporary composer. Canada should be proud of Clarence Lucas. He is a musician whose erudition and fidelity to high ideals in composition entitle him to honors.

—*Musical America.*

G. Schirmer are out with more volumes of their splendid edition of Chopin's complete works—the Etudes and the Various Compositions. The Etudes are edited by Arthur Freidheim and the Various Compositions by Joseffy. There is a general prefatory note to each volume by James Huneker, written in his well known brilliant and illuminative style. The music is skilfully fingered and as to the editing the names are a guarantee of artistic work in this respect.

* * *

JOSEPH WILLIAMS, LTD., 32 Great Portland Street, W., London, Eng.—This firm have just issued two more numbers of Stewart Macpherson's analytical edition of Beethoven's Sonatas, the Opus 90 and the Opus 31, No. 2. These are very valuable editions carefully edited and with helpful analyses. The price is one shilling and one shilling sixpence, respectively.

* * *

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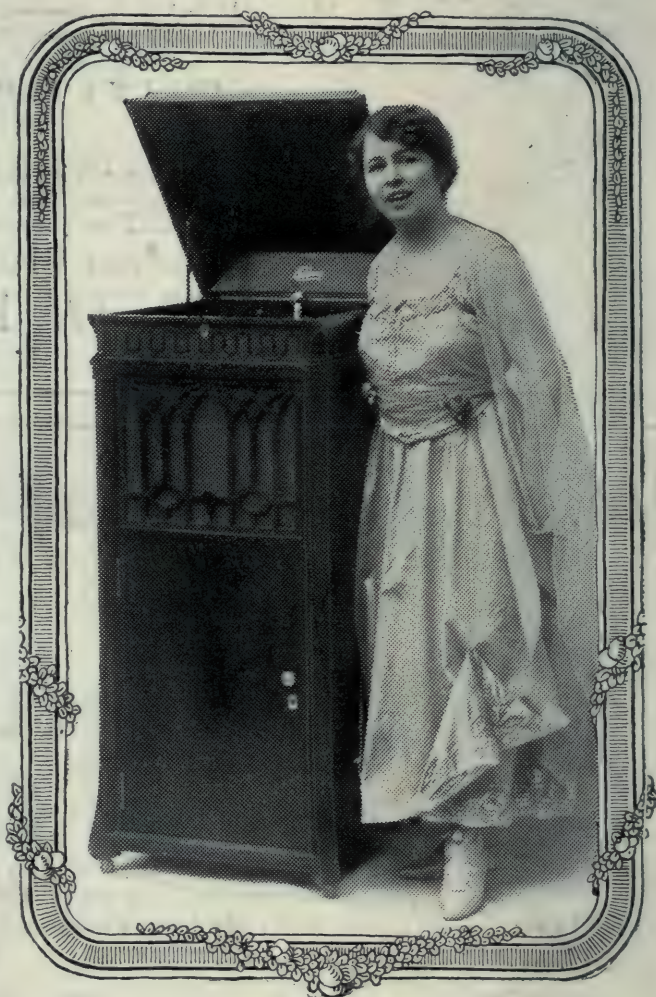
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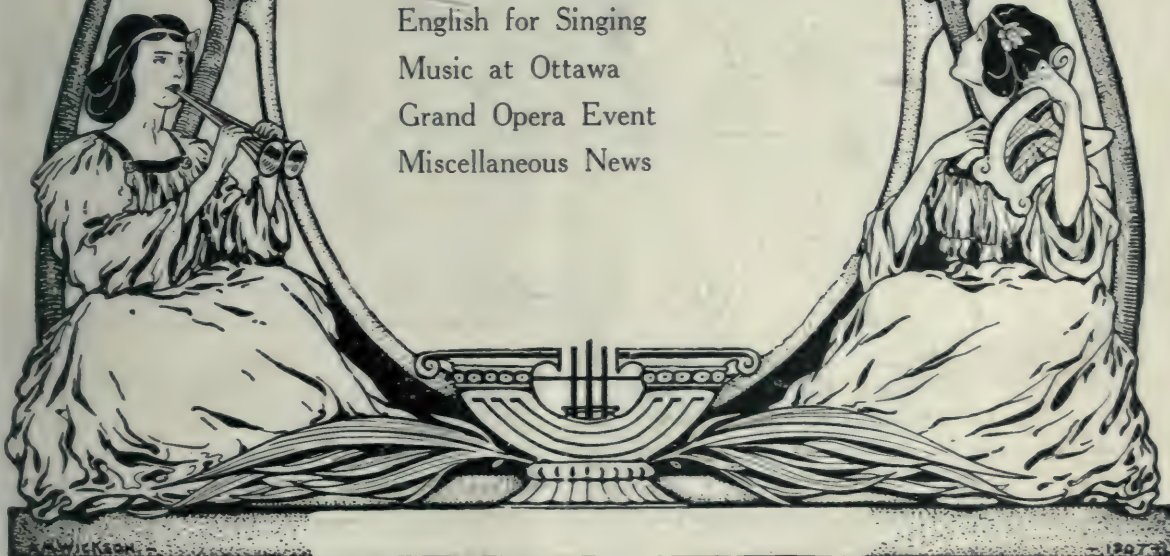
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BOSTON GRAND OPERA CO.

OPERA lovers have welcome news in the announcement that the Boston National Grand Opera Co. will give four performances at the Royal Alexandra, November 27th, 28th, and 29th. Among the novelties to be offered are Giordano's "Andrea Chénier" and Mascagni's "Iris" in Italian. Gounod's "Faust" will be given in French as not hitherto presented in America—with the wonderful Walpurgis Night Ballet restored.

For the presentation of these and other works Managing Director Max Rabinoff has assembled an organization of nearly 300 persons, including an orchestra of sixty, a chorus of seventy, a ballet Russe of thirty-eight and many of the principal singing artists of the world, including Maggie Teyte, Luisa Villani, Yamaki Miura, Fely Clement, Marie Gay, Riccardo Martin, Zenatello, Thomas Chalmers and Mardones.

TOUR OF RUSSIAN SYMPHONY ORCHESTRA

THE Russian Symphony Orchestra which will be heard here in concert at Massey Hall on Tuesday, November 14th, is one of the few noted orchestral organizations on this continent which maintains its ensemble throughout the entire year. There is practically no dull season for the Russians, for after their winter series of concerts in Carnegie Hall, New York, is finished, the round of spring festivals begins and of late years these appearances have kept the orchestra on the go until the end of June. Then after a breathing spell Mr. Altschuler and his men begin a tour each summer that takes in several of the noted resorts and places of outdoor amusement, such as Willow Grove Park, Philadelphia, where the Russians have been annual visitors for several years; Ravina Park, on the shore of Lake Michigan, near Chicago; Chautauqua Lake, N.Y.; and Winona Lake, Indiana. In September the wind-up comes at the Pittsburgh Exposition where the orchestra has been the principal

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musical feature for nine consecutive seasons. This constant playing together gives the orchestra an ensemble that has been frequently likened to the paying of one man. This point has been particularly emphasized in recent reviews. After a concert in the national capital a few weeks ago, the critic of the *Washington Evening Star* wrote: "So perfect is the playing of this remarkable organization that its playing has the appeal of an individual performance."

And in far away California this same quality was noted by the musical editor of *The San Francisco Examiner*, who said: "Altschuler plays his orchestra as perfectly as a master organist controls the keys; and the organ is a wondrous one, with men and instruments of the finest material available."

* *

DIAGHILEFF BALLET Russe

THE welcome announcement is made by Manager Solman that the famous Diaghileff Ballet Russe will shortly appear in Toronto. This organization has created a tremendous sensation in London and New York, where they have illustrated the highest development of the dance, as well as of symphonic colour in costumes and scenery. They carry with them a splendid orchestra directed by Pierre Monteux, an eminent French conductor, and a brilliant corps of famous solo dancers. They have a large repertory of ballets and mimed scenes to music by the great masters.

* *

THE MUCH-ABUSED ENGLISH LANGUAGE

By MAGGIE TEYTE

AN inherent part of the great fetish of Continental music has been the taboo put upon the English language as a medium for song. Because a few misguided Englishmen have written trashy ballads in their own language, and because these ballads have been falsely advertised and circulated as characteristic English music, the impression has become general that every song in the English language is necessarily cheap and uninspired, and hence that English is *per se* incapable of high, artistic musical expression. Nothing could be farther from the truth. But since practically every well-known opera is written in Italian, French, or German, and since the great majority of the European singing-teachers are of those nationalities, the English language has been kept in the background and greeted with a storm of invective and ridicule every time it has tried to come forward into the limelight. The time has come when all these mistaken notions are to be swept away for ever,

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for the control of the world's music no longer is in the hands of the Continental nations, but of the Americans and the English. And in this case there will be no question of forcing a language upon other nations, as was done in the early days of Italian opera. Rather will it be the natural acceptance of that which is inherently good and proper. I am actuated by no racial pride or prejudice in my defence of the English language, but only by the cold, hard logic of facts.

From the philologist's point of view English has no fundamental characteristics which forbid its use as a medium for song. In any case it is misleading to speak of one language as "easier to sing in" than another. It all depends on what and how you want to sing. The Italian language, because of its preponderance of vowel sounds, is admittedly a very favourable medium for the production of pure tone. But is "singing" nothing more than the production of pure tone? What of enunciation? Personally I find Italian a difficult language for clear enunciation because of its very abundance of vowel sounds and the resulting elisions. Moreover, dramatic expression is limited by the small variety of consonants. Compare some of the impassioned phrases of Wagner with even the most

dramatic examples of Italian opera and see what a difference there is. May not the difference in the languages have something to do with it?

French is to me the most completely satisfactory language for song, taking into account not only the production of tones, but clear enunciation and dramatic effect as well. But English will probably supercede it in my estimation, once I have succeeded in learning more of the possibilities of my own language. Already I am amazed at the flexibility and the versatility of the English language in song, and I am still more amazed at the limited understanding of its resources shown by most singers.

There lies the real reason for the slowness of the public to appreciate English singing. An American or English singer will study faithfully every syllable of a song in a foreign language. But when they take up one of their own songs they think the enunciation will take care of itself, and the result is that the song is sung much as though it were being read at sight. And this in spite of the well-known fact that even in speaking we pronounce our language very badly. What actor or actress would think of going upon the stage without first studying the proper enunciation of the lines? Yet how much more difficult

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it is to sing correctly than merely to speak correctly!

At present we are face to face with the fact that foreign singers as a rule pronounce English better than we ourselves do, because they have made a careful study of the language. If our own singers would prepare their English songs in the same careful and painstaking spirit they would soon see the difference.

Another handicap under which the much-abused English language is laboring is in the fact that so many of our composers insist upon using inane, silly, childish, stupid texts for their songs. Often it seems as though they were accommodating all their personal friends by setting their words to music. Surely the great literature of the English language is bountifully supplied with lyrics of real worth, if the composers will only take the trouble to find them.

Last comes the handicap of translations. If the cause of the English language in music depended upon the work of translators in the past, it would most assuredly fail dismally. The abominable translations which have been allowed to pass current among singers have done more than anything else to foster the idea that English is a clumsy and inartistic language. The reason for the low standard of translations is to be found in the fact that the few men in the world who are capable of doing the work well ask more for their services than the average publisher is willing to pay. A first class translator of songs must be a musician, poet, and linguist all in one. The combination is a rare one. Rather than go to the trouble of finding it and then paying the price which such work is really worth, the publisher employs some one who may possess one or two of the necessary qualities, but rarely or never all three. The proof of this in the vast number of miserable translations which singers are now forced to use. A reformation in this particular would go a great way toward establishing the English language as a satisfactory medium for song.—*Century Opera Weekly*

* *

TORONTO STRING QUARTETTE

THE TORONTO STRING QUARTETTE has decided to give no regular series of concerts this season. Last year, it will be remembered, was the tenth season which this organization has been before the public and during which time much of the great chamber-music literature was presented to the Toronto public, (in many instances for the first time.) It is not the intention of the members of the quartette to suspend activities altogether, and they anticipate renewing their regular series of recitals next season.

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FROM THE CAPITAL

OTTAWA, *October 23rd.*

THE appearance of the Russian Symphony Orchestra on November 15th is a musical event of such importance that few dared to anticipate it. Added to the pleasure of hearing the orchestra is the fact that they will have as soloist Miss Dora Gibson, the famous English dramatic soprano of Covent Garden. Miss Gibson is well known and has been heard here on several notable occasions and her return is anticipated by her many friends.

Edmund Sharpe, organist of Stewarton Presbyterian Church, has resigned and enlisted with the Forestry Battalion which went overseas at the end of September. He has been succeeded by Mr. Aurthur Perry, organist of the Glebe Presbyterian Church. Mr. Perry is one of our bright young musicians, who is making rapid strides in his musical career.

A number of changes have taken place in the faculty of the Canadian Conservatory of Music. Dr. Herbert Sanders, director of singing, has resigned and he has been succeeded by Miss Millicent Brennan. The Conservatory is to be congratulated on the acquisition of Miss Brennan to its musical staff as she has been successful not

only in concert but also in opera and her return to the musical world is noted with pleasure.

Ottawa is fortunate in having two organists who are good enough to give recitals each Sunday evening so that the field of organ music is well covered. The recitals are given on alternate evenings in Christ Church Cathedral, by Mr. Arthur Dorey. His opening programme was:—216th Recital October 1st.

Festal March, H. B. Gaul; Minuet and Trio, W. Faulkes; Intermezzo, Op. 131, A Renaud; Grand Choeur in F, H. A. Jeboult; Nocturne in B minor, T. Haigh; Grand Choeur Militaire, Federlein, and in all Saints Church by J. W. Bearden, F.R.C.O., whose programme was: Triumph Song, Dr. Diggle; Elegy, Lemaire; Legende, Dvorak; Serenade, Chaminade; Toccata Final, Callaerts.

“Saviour now the day is ending,” a new anthem by J. Edgar Birch, organist of St. Andrew's Church, has just been published by the Arthur P. Schmidt Co., of Boston. Mr. Birch has given the words of Sarah Doudney's poem a most appropriate setting. It is scored for soprano solo, quartette and chorus. It will, we are sure, be well received alike by choir-masters and the public.

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Orchestra was held October 3rd. Interesting reports were presented by the hon. sec., C. G. Cowan and the treasurer, Mr. A. G. Parker. Mr. Donald Heins, musical director, reported that the interest and enthusiasm of the members of the Orchestra itself could not be greater and that the prospects of the coming season are particularly bright. It was decided to hold one concert early in 1917.

The election of officers resulted as follows: chairman, Mr. F. C. T. O'Hara; vice chairman, Mr. J. A. Machado; secretary, Mr. C. G. Cowan; treasurer, Mr. J. P. Joynt; executive committee, Messrs. A. G. Parker, W. L. Scott, Dr. Thomas Gibson, Dr. Jas. Bonar, M. D. Hamilton, Donald Heins, A. B. Brodrick, Dr. F. Montizambert.

In addition to the above mentioned committee, the following gentlemen are members of the corporation: Messrs. George Burn, J. S. Ewart, W. J. Gerald, D. Hossack, H. S. Southam, Rev. Dr. Herridge, J. E. Macpherson and Matthew Orme.

The departure of Her Royal Highness the Duchess of Connaught from Ottawa is indeed a serious loss to Ottawa's musical world. H.R.H. was always ready to encourage anything for the advancement of the art. Visiting artists and many that came as guests during H.R.H. regime found every encouragement and patronage at Rideau Hall.

The new Governor General is to arrive the latter part of this month and it is earnestly hoped that his Excellency will lend his valuable assistance in encouraging music here, which at times is anything but encouraging.

Yvette Guilbert will be heard in the Russell Theatre, October 26th, with assisting artists.

Miss Van Barensten, a young Swedish pianist, who was heard here last winter is coming again Nov. 2nd under the auspices of the Morning Music Club. Her appearance will inaugurate the fortnightly concerts which this club has given for a number of years past and which have been a great boon to music lovers besides introducing many prominent artists.

The McKechnie Music Co., besides supplying the Government with large orders for band instruments, have entered the field as impressarios and announce the appearance of Alma Gluck in recital the early part of November. It is to be hoped this is but a beginning of a long list of artists.

The Barrère Ensemble of wind instruments may be heard here the latter part of November. Composed of one flute, two horns, two oboes, two clarinets and two bassoons, artistically it is said to be comparable only to the Kneisel Quartette and is an organization that should be more

widely known in Canada. It is under the direction of Catherine Bamman, who has given to the public many notable artists. L. W. H.

* *

MUSIC IN OSHAWA

(From our own correspondent)

THE most important event in musical circles in Oshawa, so far this season, was the special services given by the choir of Simcoe St. Methodist Church, in connection with Anniversary Sunday, October 15th. This choir is, perhaps, the most capable and most evenly balanced organization, of its size to be found in Ontario. Under the very able leadership of Mr. M. M. Stevenson, who was engaged by the trustee board of the church a few months ago, to re-organize this important department, great strides have been made and the choir now shows unmistakable evidence of painstaking and thorough work. Mr. Stevenson is to be congratulated on the way in which this choir has improved, especially in unaccompanied numbers in which he excells. In Sullivan's "O Gladsome Light" unaccompanied, the choir sang with splendid volume and evenness of tone, the enunciation especially, being worthy of special note. Special mention must also be made of the anthems "The Roseate Hues," Slater, "At even ere the sun was set," Turner, and "Hark, hark my soul," Shelling, difficult numbers with plenty of scope for effective shading. Miss Pearl Steinhoff, soloist, High Park Methodist Church, Toronto, a pupil of Mr. Stevenson, assisted and her singing was thoroughly enjoyed. She gave Howell's "By the waters of Babylon," in the morning and Gounod's "O Divine Redeemer" and "He was despised," Handel, in the evening. Miss Steinhoff will always find a warm welcome awaiting her in Oshawa.

Arrangements are being made with the Hambourg Concert Co. to give one of their delightful musical evenings in Martin's Theatre, here, on Thursday evening, November 23rd. A capacity house no doubt will greet them.

The Lecture Room of the Simcoe St. Methodist Church was the scene of a merry gathering on the evening of Friday, October 6th, when the members of the choir met for a social gathering, and, incidentally, to make a presentation to one of their number, Miss Ina Tod, of a silver service on the occasion of her marriage to Mr. Leo Gray of Winnipeg. Speeches both witty and humorous, interspersed as they were with music and song, made the evening pass most pleasantly. The nuptial ceremony was celebrated at the residence of the bride's father, Mr. D. M.

Tod, on Thursday, October 12th. Mr. and Mrs. Gray will reside in Winnipeg, where Mrs. Gray will be a decided acquisition to musical circles there. R. NEWTON JOHNS.

* *

MEN'S MUSICAL CLUB

THE Men's Musical Club, of Winnipeg, have started the season in most favorable circumstances. They have prepared a weekly recital schedule planned on an instructive and attractive basis.

At the opening recital the programme was sustained by Mr. R. Watkin Mills, the well-known basso, and Mr. George Wilson, pianist, who has just come to the city from Montreal. Mr. Stanley P. Osborne, was accompanist. The second recital was given by Mr. Roy Wydeman, tenor; Mr. James Isherwood, baritone; and Messrs. Leonard D. Heaton and Burton T. Kurth, pianists; while Mr. F. Hotchkiss Osborn was accompanist.

The membership of the club, which was founded last December, is limited to two hundred, and already it has 150 members. It is expected that the limit will be reached in a few weeks.

The club occupies permanent club rooms and a recital hall in the Adanac Club Building, and is purely musical in its character and atmosphere.

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The club extends a welcome to musicians or music lovers who may be visiting or passing through the city, and would like to be advised of any such.

The officers are:—President: Very Rev. Dean Coombes; vice-presidents, R. Watkin Mills, Dr. Ralph Horner, Joseph M. Tees; secretary, Geo. S. Mathieson, 804 Union Trust Building, Phone M. 3790; treasurer, F. C. N. Kennedy, 214 Spence Street.

* *

PADEREWSKI

A REMARKABLE demonstration of enthusiasm greeted Paderewski at his recital at Massey Hall, October 19th,—enthusiasm which swept away the judgment of the immense audience, who interrupted several of his solos by outbreaks of ill-timed applause. Paderewski was in his highest inspirational mood, and played superbly in all the phases of interpreter and virtuoso. His opening number, the Bach Chromatic Fantasia and Fugue, was a wonderful achievement, the music glowing with life and colour, and the parts of the fugue being enunciated with exceptional plasticity and independent clearness. The Fantasia was taken at a dazzling pace, and with perfect articulation of every note. The Beethoven Sonata Appassionata was revealed in a new light, and yet there was no trace of extravagance or eccentricity in the rendering. There were subtle effects of tone and tempo which Paderewski created, and which conveyed a new message to the hearers. In the finale, a unique impression was that of appealing voices answering one another, above the surrounding whirlwind of bravura. The Schumann Fantasia in C major, although perhaps obscure to the general hearer, was illumined by the significance of the player's analysis and executive clarity. The Chopin Ballade in G minor was a dainty dream, and of the three studies, Nos. 12, 6 and 3, two were polished gems of execution and crispness which aroused the admiration of the audience to the highest degree. Paderewski introduced his own Cracovienne Fantastique, an "ad captandum" piece, characteristically racial. His final programme number was Liszt's ingenious and brilliant fantasia on Mendelssohn's "Wedding March" and "Elfin's Dance." The general critical opinion seemed to be that Paderewski had never before played in this city with greater artistry, greater expression, or with more varied and beautiful tone.

All Subscriptions, Communications, etc., should be sent direct to the Editor, Metropolitan Apartments, Toronto.

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RUDOLF LARSEN RECITAL

A HIGHLY successful violin recital was given by Mr. Rudolf Larsen, October 25th, in the hall of the Conservatory of Music. He was in splendid form and gave an exacting programme that consisted mostly of virtuoso selections. One may mention the extremely difficult Concerto by Ernest in F sharp minor, but rarely played in public in these days; the Bach Chaconne, the Paganini-Auer Caprice, No. 24, and as compositions that revealed chiefly the supreme charm of the instrument—its singing power—the Schubert "Ave Maria" and the Wagner-Wilhelmj "Prize Song." Speaking generally, Mr. Larsen not only played with a large, exceptional technique, but with a fine broad singing tone in cantabile, free from sentimental tricks and always legitimate in expression. One would have preferred to hear the Bach Chaconne with either the Mendelssohn or Schumann accompaniment. Mr. Larsen played it without any modern extravagance, the spirit of the music being classically expressed. Mr. Larsen proved himself facile in his execution of octaves, tenths, double and triple stopping and in control of the staccato, demands being made upon all these by his programme. He was given a thoroughly appreciative recognition of his efforts, the applause being the outcome of critical approval. His able accompanist at the piano was Mr. Ernest Seitz.

* *

ERNEST SEITZ RECITAL

MR. ERNEST SEITZ's first recital of the season attracted a critical and appreciative audience to the hall of the Conservatory of Music, October 18th. The young Canadian pianist strengthened the favorable impression he made last season, his playing being marked by additional authority and greater freedom and breadth of style. His rendering of the Beethoven C sharp minor Sonata ("The Moonlight") was a well-rounded

achievement. The slow movement was given with the appropriate contemplative sentiment, with the melody clearly and expressively sung. The Allegretto was taken at the time honoured moderate pace, and not turned into a fast Scherzo, as is so often done by ultra modern soloists. The Presto was a brilliant piece of execution, lucid in its velocity and abounding in effective contrasts. Mr. Seitz was given an enthusiastic recognition of his effort, which was quite spontaneous. For his next appearance he chose a group by Chopin, the Fantasia in F minor, Barcarolle in F sharp major, three Preludes and three Etudes. The Fantasia was given a reflective and suggestive mood, except, of course in the occasional passages of bravours, where brilliancy and power were the factors. The Preludes and Etudes were fine examples of virtuosity in elastic, rapid execution and variety of shades of tone. The programme was completed with numbers by Grieg, Liadoff, Debussy, Cyril Scott and the Liszt Petrarca Sonnet and the Legend St. Francois de Paul, in which were revealed qualities previously mentioned and uncommon versatility in contrasted styles.—*The Globe*.

* *

VIGGO KIHIL RECITAL

THE distinguished solo pianist, Mr. Viggo Kihl, will give his first recital of the season on the 8th inst. in the Toronto Conservatory of Music Hall. His principal number will be the great *bravura* Sonata by Beethoven, the "Waldstein."

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MENDELSSOHN CHOIR

THE first rehearsal of the Mendelssohn Choir for the season was held at the Toronto Conservatory of Music on Tuesday evening the 10th ult. The result throughout justified the decision of the Executive to actively maintain the chorus during the war, as the vocal quality of the choir again proved itself worthy of the best traditions of the organization. An unusually fine woman's section has been enrolled for the season—perhaps the finest in the history of the society. The men's section although reduced in size as a consequence of many members being at the front in Flanders or France, revealed the same splendid resonant, yet mellow quality which has won for the society the highest distinction at the hands of the leading critics of Toronto, New York, Boston and Chicago. There are still some vacancies for first tenors and second basses in the choir, and capable singers who have not already formed other choral affiliations are invited to communicate with Dr. Vogt for the usual voice test for admission to the choir. Amongst the new music taken up for rehearsal last Tuesday no work created a more profound impression than Elgar's superb setting to Bin-yon's poem. "For the Fallen," probably the most magnificent composition as yet inspired by the war.

**

SAN CARLO OPERA CO

THE San Carlo Grand Opera Co. re-visited Toronto on October 2nd, and gave four enjoyable productions, the operas presented being "Aida," "Rigoletto," "Martha" and "Carmen." The "Aida" production was the most notable, and featured the appearance of Mrs. Elizabeth Campbell, the Toronto *mezzo* as *Amneris*. She sustained the rôle very effectively from the vocal point of view, her full toned voice showing to advantage. Mary Kaestner was the *Aida* and Salazar the *Rhadames* and Battestini the *Amonasro*, each of whom scored a success. At the "Carmen" performance the feature was the portrayal of the title role by Mme. Ferrabini, a deserved favourite in this city.

It may be of interest to veteran operagoers to recall the fact that the first performance in Toronto of "Aida" was given in the Grand Opera House, March 3rd, 1876, nearly five years after its original production at Cairo, Egypt. The company was a notable one for its cast of principals, Clara Louise Kellogg being *Aida*, Annie Louise Cary, *Amneris*, Signor Pantaleoni, *Amonasro*, and Charles Adams, *Rhadames*. No finer portrayal of *Amonasro*, in

point of dramatic power and vocal excellence, has since been witnessed here. Then Miss Cary's beautiful, sympathetic voice and histrionic ability made the role of *Amneris* specially effective. As for Miss Kellogg, in the great arias of *Aida* she strengthened the advantage of her fine voice by her musicianly ability. To Miss Kellogg is ascribed the honour of introducing "Aida" to London, England, audiences. Both Miss Kellogg and Miss Cary retired from the stage on the occasion of their marriage. Almost up to the time of her death, Miss Kellogg kept up her interest in music by teaching.

* *

MAUD ALLAN

AN embodiment of grace and poetry of motion, Maud Allan won the admiration of her large audience at the Royal Alexandra Theatre October 5th, in her manifestations of the varied expressions of the dance. Her first number, in illustration of Grieg's first Peer Gynt suite, was a beautiful exposition of her art. Her suggestion of the awakening of nature at the birth of dawn in the first movement was thoroughly poetic, free from any excess of descriptiveness at the climax. The tragedy of Ase's death was a poignant lament stilled at last in despair. The Anitra's dance was executed with delicacy of allurements and daintiness of execution. In the final number, "In the Hall of the Mountain King," she was also felicitous in her dance portrayal of Peer Gynt's dread experience with the gnomes, a portrayal which combined fancy with restrained realism. In her other selections she succeeded in giving attractive contrast to the different movements. Her closing number was "Naer, the Slave," a ballet d'action, music by Enrico Belpassi, in which she was assisted by five members of her company in the prominent parts. Here her art was more dramatic, love, jealousy and death being factors in the story. Miss Allan was delightfully accompanied by a compact, little orchestra of refined quality, with Ernest Bloch, the Swiss composer, conducting. They were heard in selections of their own.

* *

YVETTE GUILBERT

THE accomplished "disease," Yvette Guilbert, was given a very cordial welcome by a large audience at Massey Hall October 13th, on the occasion at her reappearance here after an absence of ten years. Her programme was of a different order from that of her first recital, being divided into groups of songs dated from the fifteenth to the nineteenth century. Her costumes were chosen appropriately to the period

of each group. Mme. Guilbert gave no signs of waning in her special art. One would not call her a vocalist, but in that half-speaking voice of hers she controls a wide range of tones, and of expressive gestures, and brings the devices of the actress to emphasize her points. Her work is very finished of its "genre," and is altogether a unique specialty.

* *

HAMBOURG CONCERT SOCIETY

THE HAMBOURG CONCERT SOCIETY gave their first concert of the season at Foresters Hall, on October 27th, to a large and appreciative audience. Mons. Georges Vigneti, the new head professor of the violin at the Hambourg Conservatory, made his first public appearance here on this occasion. He chose five short solos for his selections, the varied styles of which afforded a good test of his versatility. His numbers were the Bach aria for the G string, Sarasate's "Romanza Andaluza," an Andantino by Martini, the charming little pastoral, "The little Shepherd," by Debussy, and "Hungarian Poem" by Hubay. Mons. Vigneti made a conquest of his audience by virtue of his refinement of tone and expression, an extensive technique and an academic yet flexible style of bowing. In brief, he is a most valuable acquisition to the ranks of our solo violinists. The ensemble numbers were Boyce's Sonata for piano, two violins and 'cello, with Miss Evelyn Chelew at the piano, and Broadus Farmer, second violin, transparent music, cheerful in character and Beethoven's second string trio for violin, viola and 'cello, with Miss Ruby Dennison at the viola. Both compositions were given well balanced renderings, Miss Chelew was the piano accompanist to the solos, in which capacity she showed herself most capable. The second concert will be given December 14th.

* *

PERSONALIA

THE Canadian Academy of Music announce an important addition to their vocal faculty in Mr. Thomas Benson, the well-known English basso-profundo. Mr. Benson was for some years a member of the Carl Rosa Opera Co., and also appeared frequently at the St. James Hall concerts, London, England, and many important provincial concerts. He started his professional career as a boy chorister in a London cathedral, and afterwards studied in England with Signor Foli, Lampriere Pringle and William Llewellyn. He spent two years in Milan studying under Signor Raffo, and after that a year in Leipsic.

* * *

MME. GRACE SMITH, the English pianiste, will

continue her lecture recitals this season, on the Art of Expression, Rhythm, Melody, Harmony; Bach, the master of Fugue; Beethoven, the master of Sonata and Symphony; Mendelssohn, Chopin, French Music, Handel, Schumann and Dance Forms of Different Nations. She will also receive a limited number of pupils for the study of piano playing, ensemble and repertoire, Mme. Grace Smith is one of the most brilliant pianists before the Canadian public and bears the distinction of having had the honour of playing before Her Majesty, Queen Alexandra, at Buckingham Palace, by special command. Among her many activities this season is a piano recital, to which all music lovers are looking forward with keen interest.

* * *

TORONTO's musical people will be interested in knowing that Arthur Blight, the popular baritone, has decided to give a recital this year.

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Mr. Blight's former recitals were always a genuine pleasure, and it is at the urgent request of his many friends that he has decided to give a recital this year with programme of exceptional interest, consisting of operatic, ballad and lighter songs. Mr. Blight will be assisted by a violinist and a pianist.

* * *

MARIE C. STRONG's pupils, Lovell and Verna Harrison, who come from the far west, are again in town for another year's study. Jean Suffel, from Calgary, will also spend the forthcoming year in Toronto, a pupil at the same studio.

* *

TORONTO CONSERVATORY OF MUSIC

THE registration of pupils at the Toronto Conservatory of Music this season surpasses the best record to date of any previous year, a certain indication of the rapid approach of normal conditions in musical affairs insofar as musical educational institutions are concerned. An interesting feature of the registration is the fact that almost one-third of the entire enrollment is from out-of-town points, including a large attendance from many parts of Ontario, besides a number from various Provinces of the Dominion, several States of the adjoining Republic, Newfoundland, and the British West Indies.

The Piano faculty of the institution, always of exceptional strength, has never wielded greater influence than at this moment. Mr. Welsman, many of whose former pupils are upholding the prestige of the institution in some of the most progressive musical localities of this country, is rapidly recovering from a painful accident to his foot in August last, which has, up to the present, necessitated the use of crutches, but which, fortunately, has not interfered with his teaching. A brilliant piano recital by Mr. Ernest Seitz, on the evening of October 18th, drew a very large audience to the Music Hall of the Conservatory. Mr. Paul Wells' special series of seven recitals were inaugurated on October 31st, and will be continued for the following six Monday evenings. A fine programme has been announced for a recital by Mr. Viggo Kihl on November 8th and a very successful Violin Recital was given by Mr. Rudolf Larsen, assisted by Mr. Seitz, on the evening of October 25th. These events mark the most important public performances as yet held or definitely announced by members of the faculty.

On November 15th the first of an important series of Fortnightly Recitals by advanced pupils of the institutions will be held in the

Music Hall. Other less formal events in considerable number are also being arranged for and, all in all, an unusually active season is anticipated. A recital on the evening of November 1st, by Masters Harry Adaksin and Abie Jaffey, violin and piano pupils, proved a fine illustration of the Conservatory's high standards and ideals. Rehearsals of the Conservatory Orchestra, under Mr. Blachford, were resumed on October 10th.

* *

HAMBOURG CONSERVATORY ACTIVITIES

ONE of the first important events this season which took place at the Hambourg Conservatory was the introduction of M. Georges Vigneti the distinguished French Violinist who gave a recital in the Conservatory Hall on October 14th, last, on which occasion he played an exacting programme and succeeded in creating a splendid impression. Owing to the fact that many people could not gain admission, Mr. Boris Hambourg announces another Musicale, at which M. Vigneti will play, for November 2nd. Dates of following events include a Recital by some of the students of Mr. Broadus Farmer on November 11th., Mr. Ernest Farmer's Short Piano Recital and talk on Technical Principles on November 16th. Mr. George Boyce, November 17th. Dates are also taken by Maestro Carboni, Mr. T. B. Kennedy, Miss Gillies and many others. The latest additions to the Faculty are Mr. James Elcho Fiddes, the well-known tenor and Mr. Ellwood Genoa, in the Dramatic department. The Hambourg Concert Society's second concert takes place on December 14th at Foresters Hall. A special attraction will be the appearance of the Swiss pianist, Ulysee Bulere, who will be heard in ensemble of which he is an acknowledged master with Boris Hambourg and Georges Vigneti, as well as in solo work. Boris Hambourg's third New York Recital takes place on November 8th, when he will play an exhaustive programme, including some of his own compositions which met with genuine success last winter.

Maestro Carboni announces a Recital of his pupils in which some novel ideas will be carried out. The date will be announced in the next issue.

* *

WELSMAN STUDIO CLUB

THE Welsman Studio Club, which has met with such signal success, has reorganized for its third season, and the opening meeting was held on Tuesday, October 10th, in the Conservatory of Music. Most attractive plans are being carried out by the different committees, and

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with the benefit of the last two years' successful experience to aid them, many genuinely delightful evenings are promised. The Club, too, is of incalculable value to the young students in the broadening and enriching of their musical outlook; all that is best in piano literature from the classics to the most modern works are given on their programmes, and afford a rare opportunity to acquire an extensive knowledge of piano music.

A particularly interesting evening will be one devoted to Canadian and American composers, and another feature will be a complete Scriabine programme. On Tuesday evening works by Bach, Sgambati, Chopin, Liszt, Brahms, Rachmaninoff and Leschetizky were given by the Misses Alice Wark, Laura Smith, Virginia Coyne, Muriel Robertson, Edith Buckley, Marjorie Harper, and Mr. Simeon Joyce, and Miss Madeline Chisholm contributed two delightful recitations.



NEW MUSIC

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Here we have some of the best work that the composer has yet done, for though written in a distinctly popular style, all these songs are musically in character and not too obvious in melody. Particularly charming is "Little Bit of a Man" and "The Bells of Little Weston." Easthope Martin is rapidly becoming one of our

most popular song-writers, and his last song, "Men of London Town," should add to his laurels. It is a real rousing ditty, extolling the response of the men of London to the war-call, that should delight the heart of every baritone. The same composer's song, "The Crown of the Year," is a reprint of one of the numbers from his "Songs of Open Country" cycle, and this charming song with its effective use of the flattened seventh in the melody should now become still more widely known than it was before. Brenda Gayne's "Evermore" will doubtless become a favourite on account of its graceful melody and pleasing sentiment, and it is, moreover, a thoroughly singable little composition. Jack Thompson's fluent and tuneful style is again well evidenced in "Just for Me," a song of much attraction. "Good Luck," by Lewis Barnes, too, is a cheery little song with an ear-tickling lilt that can hardly fail to go home to the heart of an audience. A good song of vigorous type with a swinging refrain is "The Grey Watch," by Donald Crichton. We have also received from this firm a very attractive little album of twenty popular French songs and "Musical Games for Children," with French and English words, the excellent English version being by Helen Taylor. The volume is also supplied with tonic sol-fa and old notation and directions for the games, whilst much of the music is very dainty and charming. We have also received duet arrangements of Landon Ronald's well known song, "Down in the Forest" and Haydn Wood's "Golden Bird," the arrangement in each case having been made by the composer.

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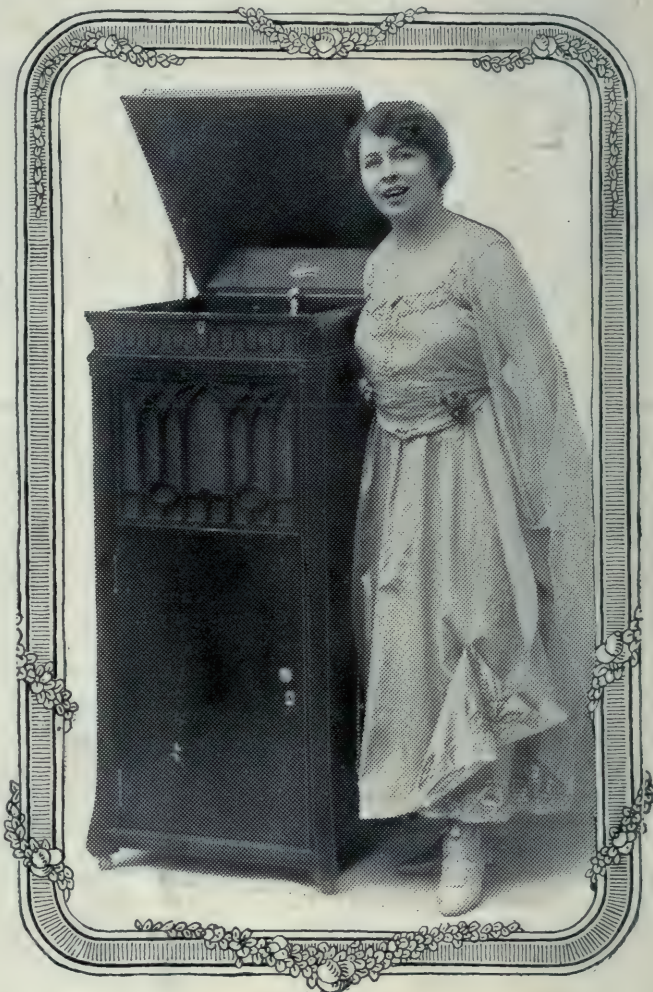
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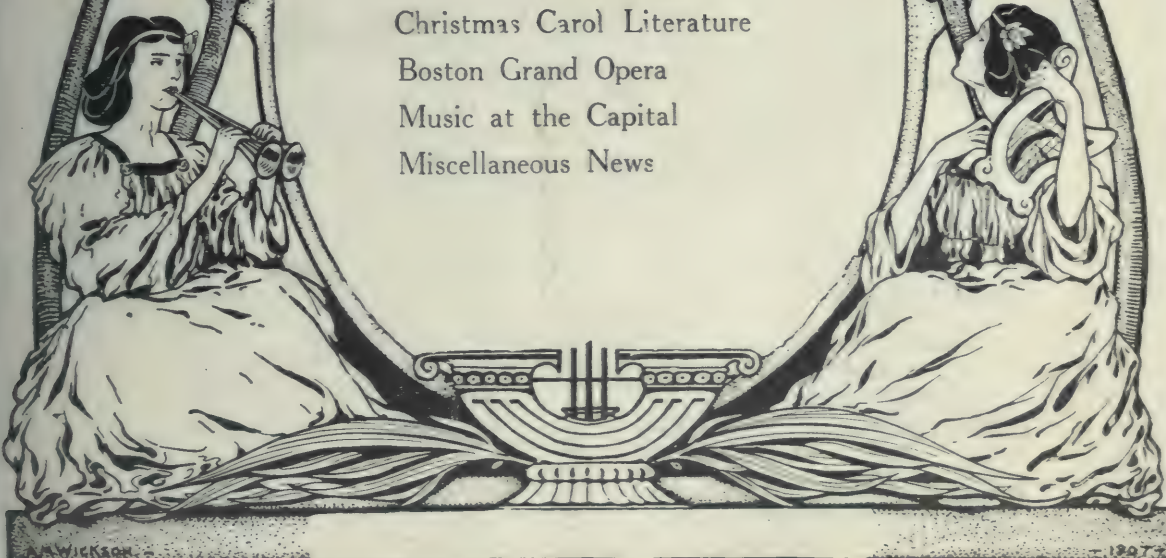
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CHRISTMAS CAROL LITERATURE

By JOSHUA BANNARD in *London Monthly Musical Record*

THE very subject brings before our mind's eye a wintry scene—glistening snow, cloud-en-circled moon; and we seem to hear the lustiest and crispest singing to the accompaniment of divers old-fashioned "instruments of musick." Recollection carries us back to childhood days, when, on Christmas Eve, we lay awake to listen to the "waits." Now, however, that institution as we knew it has almost fallen away to the lumber of forgotten things; but latterly there has been a revival in its literature, owing to the fact that cheap copies of both ancient and modern carols can be obtained and then sung, more particularly for purposes of charity.

The word "carol" has been in use in this old land of ours for at least the last six hundred years. In Chaucer we read:

"What ladies fairest ben or best dancing,
Or which of hew can carole best or sing?"

Spenser, Shakespeare, Milton, and Dryden,

familiarize us with its use, whilst later it takes its place among the ordinary rank and file of words. Broadly, a carol is a song of praise, used especially at Christmas-time in the open air. Murray carries the word back to the Greek and Latin chorus, so that the carol becomes "a song to which they once danced," "a ring dance to the accompaniment of song." Later, it became a "song or hymn of religious joy, sung at Christmas in celebration of the Nativity." Still later, under the word "carol" came to be included a large number of popular songs, the first of which were characterized by dance measures both of time and action. Carol and dance were equally employed in acts of Divine worship, and "carolling," the combined exercise in song and dance, found its way from pagan ritual into Christian worship, and the Church, however averse from heathen survivals, had to content itself in this as in many other customs with limiting the practice. The dance, though still allowed in a few isolated cases, has generally been discontinued, whilst the musical phrase has remained to this day, though somewhat shorn of its early glory.

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Mr. Edmondstone Duncan, in his "Carols and Songs of Christnastide," and in his "Christmas Album," gives expression to the bulk of the best of carol literature. He takes us back to the famous *Prose de l'âne*—a popular tune in France as early as the twelfth century—and carries us on through a period of "good drink, a good fire in the hall, brawn, pudding and souse, and mustard withal, beef, mutton, and pork, shred or minced, pies of the best, pig, veal, goose, capon and turkey, cheese, apples and nuts, with *jolie carols*"; and still onwards to a period respectfully distant from the world-war of to-day. These two volumes are both excellent numbers—excellently conceived, excellently produced. Taken together, they reveal what a rich and full heritage this land of ours possesses in this particular form of song, and give abundant proof of an equally fruitful carol literature on the Continent. All tastes have been consulted, and the continuous chain of the history of carolling has gained many a link by the inclusion of even the most traditional records.

Perhaps one of the quaintest items found within these volumes is the one which has for its subject the boar's head. The boar's head was the established Yuletide dish of the North in old heathen times. The custom was continued in the old baronial halls into later days. The first dish served, it was brought in with great state and minstrelsy. Between the flourishes of the herald's trumpets, carols were sung. This antique ceremony was observed up to a very recent period in Queen's College, Oxford. The carol itself, entitled "A Caroll brynging in the Bore's Heed," was printed by Wynkyn de Worde, Caxton's apprentice, in 1521.

The custom of decking houses and churches with evergreens towards the close of the year appears to be of very ancient date, it being, in fact, one of those remnants of paganism which, although forbidden by the Councils of the early Christian Church, had obtained too strong a hold on the prejudices of the people to be readily relinquished, as its transmission down to the present so aptly proves. One of Mr. Duncan's selections—"The Holly and the Ivy"—recalls this, although the composition in question dates only from the eighteenth century.

From the time of Henry VII. have come down

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the various wassailing songs. On the eve of Twelfth Day, they used to go out after supper into the orchard, with a large pan full of cider, having roasted apples in it. Each took a cup full of cider, and standing under the most fruitful trees, sang:

"Here's to thee, old apple-tree.
Whence thou mayst bud and whence thou
mayst blow,
And whence thou mayst have apples enow!
Hats full, caps full,
Bushel—bushe!—sacks full,
And my pockets full, too—huzza!"

After drinking part of the contents, they threw the rest, with the fragments of apples, at the trees, amid the shouting of the company.

From the wassailing of trees to that of persons was not a far remove. "To wassail you" was to wish you "your very good health," to invoke "prosperity on you, your pocket, and your store." And so door-to-door singing became the vogue, the carollers singing:

"Here we come a-wassailing
Among the leaves so green."

During the fifteenth century the carol was in the heyday of its popularity, but towards the

end of Elizabeth's reign, as the influence of the Puritans increased, the itinerant carollers were placed on a par with "rogues, vagabonds, and sturdy beggars." As early as 1596 "superstition and idolatry were entertained which appeared in keeping of festival days, bonfires, pilgrimages, singing of carols at Yule"; but the poets of the time, Ben Jonson, Shakespeare, Drummond, George Herbert, Thomas Sackville, George Wither, and others of lesser note, kept its memory green.

Under the early Stuarts the carol again came to its own. Milton gave his "Hymn on the Nativity"; but among all our English poets, he who has left us by far the most complete picture of the Christmas season was Robert Herrick, a country clergyman in Devonshire. What could be more delightful than his "Star Song," or his "New Prince, New Pomp"?—

"Tell us, thou clear and heavenly tongue,
Where is the babe that lately sprung;
Lies he the lily banks among?"

"Or say if this new Birth of ours
Sleeps, laid within some ark of flowers,
Sprangles with dewlight! Thou canst
Clear all doubts and manifest the where."

With the advent of Puritanism to power an

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endeavour was made to suppress all observation of Christmas, and carol-singing naturally shared its fate. A vindication in 1652 reads: "As for our songs and carols, they are collected and composed out of Scripture, contain matter of instruction and edification; they implant the benefits of Christ's birth in the minds of poor and ignorant people, and oftentimes he is taken by a songe, that will fly a sermon." George Wither, poet and soldier, Crawshaw, Vaughan, and Jeremy Taylor are to be numbered among the goodly company who made carols for the people. After the Restoration, carol-singing was renewed with an increased zeal.

Perhaps the greatest favourite of all carols is the one, "God rest you, merry gentlemen." The melody is homely and plaintive, and appears to touch that chord in the popular mind which more elaborate compositions appeal to in vain. An old broadside copy of this is to be found in the Roburgh Collection in the British Museum, in company with three others. The eighteenth century presents us with few pieces having the true ring of Christmas minstrelsy. Two, however, redeem the age: Byron's "Christians, awake!" and Charles Wesley's "Hark! how all the welkin rings," now the still popular "Hark! the herald angels sing." With the nineteenth century, a revival of carols and carol-singing took place, due to the collection and publication of carols in the early—and the writing of original compositions in its later—part. Scott, Wordsworth, Southey, Barry Cornwall, Keble, Shelley, Coleridge, Tennyson, Christina Rossetti, J. A. Symonds, William Morris, and a host of lesser lights, all entered into and expressed the spirit of the Christmas-carol season.

So much for the literary point of view: the musical is in the capable hands of Mr. Duncan, and need not be touched on here. Suffice it to say that he has achieved all that he set out to do, and that his volumes may be taken as standard works upon Christmas musical literature. They defy criticism. So, too, does the subject. As the prefatory note to the "Christmas Album" has it: "Christmas is not a time for your cold Sir Critic." And, as the old writer put it, "Musicians now make their instruments speak out, and a good song is worth the hearing. In sum, it is a holy time, a duty in Christians for the remembrance of Christ, and custom among friends for the maintenance of good fellowship. In brief, I thus conclude it: I hold it a memory of the heaven's love and the world's peace, the mirth of the honest, and the meeting of the friendly." Would that a "world's peace" could make the celebration of 1916 one to be for ever remembered!

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MUSIC IN OTTAWA

OTTAWA, November 27th.

THE Russian Symphony Orchestra under Modest Altschuler gave one Concert in the Russell Theatre, November 15th. The programme consisted of Russian music.

The soloist was Miss Dora Gibson, the English dramatic soprano, who sang superbly. The orchestra was one of the best ever heard here and the audience large and representative, including Lady Maud and Lady Blanche Cavendish, daughters of their Excellencies the Duke and Duchess of Devonshire, who had only arrived in Ottawa the day before. They were accompanied by a party from Government House including Col. the Hon. and Lady Violet Henderson, Capt. Bulkeley Johnson and Capt. Kenyon Slaney.

Mr. Edmund Sharpe, F.R.C.O., until recently organist of the Stewarton Presbyterian Church here, has been appointed organist of the Glebe Presbyterian Church. Mr. Sharpe gathered about him a remarkably good choir in his former incumbency and will no doubt do the same in his new position. It is a pleasure to know he is remaining in Ottawa as his splendid vocal recitals have been much appreciated.

Catharine A. Bamman paid Ottawa a hurried

visit during the past month with Yvette Gilbert. Miss Bamman since entering the concert field a few years ago as director has been most successful, and has introduced to the public a number of eminent artists. She expressed herself as delighted with Montreal and Ottawa as concert fields and is looking forward to an appearance of the Trio de Lutece which has attained so many triumphs in London and New York under her management.

The pupils of Mr. H. Puddicombe gave a Chopin Piano Recital in the Conservatory Hall on Saturday afternoon, November 18th, and on Tuesday evening the 21st, Miss Alma Denny, a vocal pupil of Miss Millicent Brennan, assisted. Mr. Puddicombe's pupils were Miss Ethel Dawson, Miss Irene Meiller, Miss Alma Denny and Miss Gladys Barnes. The recitals were much appreciated.

Much favourable comment was aroused by the kindness of Mrs. Donald Heins in organizing and conducting a small orchestra of young ladies for the Red Cross lecture of Miss Burke. On very short notice Mrs. Heins secured an orchestra which gave much pleasure and it is hoped may become a permanency.

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hold its first practice on November 27th. Some thirty-five instrumentalists attended the first practice and under J. W. Bearder, F.R.C.O., it will no doubt become one of our important musical societies of great usefulness.

St. Patrick's Hall was packed on Thursday morning, November 2nd, to hear a piano recital by Miss Aline Van Barentzen, under the auspices of the Morning Music Club. The programme including Beethoven's Sonata Appassionata, a most delightful one was interpreted throughout with brilliant artistry, her Chopin and Schubert-Liszt numbers evoking unstinted applause. We are indebted again to the Morning Music Club for this great pleasure.

"How to listen to music" was the title of a very interesting lecture delivered by Dr. Herbert Sanders, F.R.C.O., in the Y.M.C.A. Hall on the evening of November 3rd. The lecture was illustrated by Dr. Sanders' choir of some forty voices and Miss Maud Pouget sang charmingly two new songs by Dr. Sanders "Love's Land," words by Dr. Watson, "Sunrise and Sunset Memories," words by Dr. Wilfred Campbell.

The Orpheus Glee Club held its first meeting and rehearsal on Monday evening, November 6th, under the direction of Mr. Jas. A. Smith. Definite plans for a very busy season were made which included the production of Gillbert and Sullivan's opera, "Iolanthe" after the New Year. The choir numbers some forty-five voices, forming a well balanced chorus.

"The Messiah" will be given Christmas Eve by the choir of Chalmer's Church under the direction of Mr. Jas. A. Smith. The soloists will be: soprano, Mrs. Robertson; contralto, Miss Laughrin; tenor, Mr. Moncur; bass, Mr. Chas. Watt, and a chorus of fifty voices.

L. W. H.

* *

BOSTON GRAND OPERA CO.

The Boston National Grand Opera Company were welcome return visitors to Toronto, on the 27th, 28th and 29th ult. The musical public are indebted for their re-appearance to the enterprise of Manager Lawrence Solman, whose efforts made the engagement for the Royal Alexandra theatre possible. They gave four operas,—*"La Tosca," "Mme. Butterfly," "Faust,"* and *"Andrea Chenier,"* the last a new production here. All four performances were artistic and effective, and had individual features of merit. The attendance was encouraging although not embarrassing.

The opening performance, *"La Tosca,"* was perhaps the most full of vitality. Mme Villani in the title role was eminently satisfying both

in voice, which is a beautiful one, and in action which is powerfully dramatic. One may single out from among her numbers as specially admirable where all was admirable the pathetic "Vissi d'Arte," a beautiful example of refined emotional expression and finished vocalisation.

An electric success was made by the Russian baritone, George Baklanoff, as *Scarpia*, who was first heard in Toronto at the Arena in "The Love of Three Kings." Both histrionically and vocally his embodiment was most polished, and he had the advantage of being gifted with a splendid baritone voice. Zenatello repeated former triumphs, in the part of *Cavaradossi* in which his telling, sonorous voice and fervour of style roused the audience to enthusiasm. The remainder of the cast was well distributed and the performance was strengthened by the excellent orchestra of sixty musicians under the conductorship of Signor Moranzoni, a thoroughly competent director.

The second night witnessed the performance of "Mme. Butterfly" in which Tamaki Miura, the Japanese prima donna, repeated her former triumph in the title role. She gave a charming impersonation, and shewed considerable development in power of voice. Signor Gaudenzi sang with virility of voice and expression in the love duet with *Mme. Butterfly* in the first act. This was his only opportunity in the opera to demonstrate that telling quality of his voice. Thomas Chalmers was satisfactory as *Sharpless*, as was also Marie Wienetskaja as *Susuki*.

At the Wednesday matinee Maggie Teyte made her first local appearance as *Marguerite* in "Faust". There can be no dispute that she won a richly deserved triumph. She has an exceptionally smooth and transparent voice, uses it with intelligence, and has developed her dramatic instinct since she first sang here in concert. In the intense emotional scenes she knows when to use effectively the dark quality of the voice. To the eye she is an ideal *Marguerite*, being daintily slim and altogether attractive. She interpreted her music with rare artistic discrimination.

The *Faust* of Riccardo Martin was eminently satisfactory. His fine voice was heard to advantage in the garden scene, particularly in the cavatina, "Demeure Chaste," which was full of expressive appeal. His upper notes have telling power. Occasionally a fault in his management of the voice causes him to fail to reach the pitch.

Jose Mardones in his impersonation of *Mephisto* was decidedly original in makeup. He has discarded the flaming red costume, and appears to *Faust* in sober-hued garments. And he makes *Mephisto* a serious spirit of evil. His

singing of the mocking serenade got away from conventionality and the same may be said of his "Veau d'Or." His splendid, sonorous voice was heard to advantage in the chapel scene and in his triumphant song in the garden. The *Valentine* of Vincento Ballester completed a distinguished quartette. His solo in the first act revealed an exceptionally good voice and a smooth and expressive rendering. Dorothy Follis, as *Siebel*, sang the "Flower Song" with engaging sweetness. Maria Wienitzkaja was really clever in a plastic embodiment of *Dame Martha*.

The orchestra was directed by Signor Guerrieri, a most accomplished musician.

The closing performance was given to Giordano's "Andrea Chenier," new to this city. It deals with a story of the French Revolution and is very dramatic, although somewhat fragmentary. Villani as *Maddalena*, the heroine, and Guadenzi as *Chenier* sang in their best mood. And Thomas Chalmers as *Gerard*, the sinister figure of the opera, shewed how distinction could be won by fervid feeling and a good vocal method.

* *

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Soloist at Royal Albert Hall, Beechstein Hall, Aeolian Hall, Steinway Hall, etc., London, Eng., and important Continental Cities.

Studio—Toronto Conservatory of Music.

ARTHUR BLIGHT**CONCERT BARITONE
TEACHER OF SINGING****Vocal Director Ontario Ladies' College**

Studio—Nordheimer's, 220 Yonge Street

FRANK S. WELSMAN**PIANIST**

Studio for Lessons—Toronto Conservatory of Music.

Residence, 12 Walmer Rd.

FRANCIS COOMBS**Singing Master****TORONTO CONSERVATORY OF MUSIC****SIGNOR MORANDO'S OPERA SCENES**

A DELIGHTFUL function of the past month was the "Scenes from the Operas" given in Convocation Hall on the 22nd and 23rd by advanced pupils of Signor Otto Morando, in aid of the Secours National. It was most interesting and encouraging as illustrating the excellent results that can be obtained from amateur singers by a competent and experienced *maestro*. The undertaking was a big one comprising fifteen scenes from standard operas requiring a high order of dramatic ability to interpret and the possession of attractive and well trained voices. Signor Morando is evidently a first class operatic coach, well up in the traditions of opera. His pupils were free from the vapid sentimentality and milk and water style of amateurs; on the contrary they did wonders with their dramatic opportunities. One need only point to the excerpts from "Carmen," "Aida," "Mme. Butterfly," "Rigoletto," "Cavalleria," "La Boheme," "La Gioconda," "Otello," which were artistically illuminative, and the vocal-quality of which was uncommonly good, to recognize that the work of preparation had been most painstaking and intelligent.

Those who sang were:—"Aida," duet, Miss Jean Anderson and Mrs. John Macdonald; "Carmen," duet, Miss Marguerite Fleury and Mr. Blake Lister; card trio, Miss Lenora Ivey, Lillian C. Wilson, and Miss Irma Williams; quintette, Misses Lenora Ivey, Lillian G. Wilson, Irma Williams, Mr. Stanley Adams and Douglas Stanbury; "Otello," love duet and finale, Mrs. K. Zimmerman, and Blake Lister; "La Gioconda" duet, Miss Jean Anderson and Mrs. John Macdonald; "Rigoletto," Gilda's Confession, Miss Marjorie Dennis and Douglas Stanbury; "Cavalleria," scena, Mrs. K. Zimmerman, Miss Olga Tough, Miss Ruth Smith, and Blake Lister; "Mme. Butterfly," duet, Mrs. Douglas Raymond and Miss Marie Tough; "La Boheme," quarrel scene, Misses Marjorie Dennis and Marguerite Fleury, Blake Lister, and Stanley Adams; "Marriage of Figaro," Misses Ruth Smith and Irma Williams; "Merry Wives," duet, Misses Lillian G. Wilson and Lenora Ivey. In addition the following appeared in the "Aida" excerpt as slaves and musicians, Misses Leila Auger, Marie Bothwell, Viola Chaplin, Caroline Gillmore, Betty Green, Jean Ross, Madelyn Stretton.

The scenes were set with great taste, and the stage management by Mr. Stanley Adams was excellent.

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Secretary's Address—191 John Street, Toronto

TORONTO MENDELSSOHN CHOIR

REGULAR rehearsals of the Choir have been proceeding uninterruptedly since October 10th last on the repertoire of this season, as well as on the special work of the Festival which it is proposed to hold as soon as convenient after the war.

Amongst the new works in rehearsal for this year's concerts are Elgar's "For the Fallen," and Parry's "The Chivalry of the Sea," both of which have been inspired by the noble deeds of our soldiers and sailors in the present great conflict. The Elgar work is in the composer's most impressive style, being characterized by gorgeous orchestral colour, splendid vocal treatment, and thrilling climaxes in the ensemble. Sir Hubert Parry's "The Chivalry of the Sea" is for chorus and orchestra and, as the title suggests, is a tribute to our magnificent navy. It is intended to give two concerts this season, the net proceeds to be devoted to Red Cross funds. The programmes will include a number of new *a cappella* works principally by Russian composers besides revivals of many old time favorites by leading British, Italian, and other composers. Subscription lists for these Concerts will be in the hands of the members of the chorus at an early date, as well as at the leading music stores.

* *

DISTINGUISHED PIANIST ANNEXED BY TORONTO

HANS EBELL, the brilliant Russian pianist, who has decided to settle in Toronto, has already won pronounced success in America. The *Boston Transcript* critic in noticing his recital in Boston writes:—"Mr. Ebell plays in large, warm and emphatic fashion as one who would strike fire out of his music, his instrument and himself and kindle it into ardent eloquence. His tone is ample and sturdy; he courts the declaimed

phrase; the outpoured, sustained and expanded song; the sharp modulation; the telling contract; the vigorous and mounting march toward broad and firm climax. The music 'sounds' warmly under his hands; by largeness of voice and ardor of transmission he gives it an eloquence that is more of his own eagerness with it than of its own intrinsic substance and mood. When Schumann's Fantasia moves boldly and sings ardently, Mr. Ebell's playing strides and mounts with it. He makes the technical volleyings of a Study by Scriabine seem the rhapsodic rejoicing of virtuoso in his command of his instrument. Tausig's arrangement of Schubert's 'Military March' relights its old fires at his hand. Always, he has the Slav's responsive instinct to rhythm and intuitive command of it. Often he adds thereto the Slav's feeling for long-phrased and sensuous melody as though composer and pianist were voluptuously immersed in it." The *London Daily Chronicle* says:—"Mr. Hans Ebell is a pianist of unusual gifts, with a rich tone, splendid technique and a very wide and romantic style of playing."

Mr. Ebell was born in Petrograd, and received his first musical education there; later on he studied in Paris, Berlin and Vienna with Josef Hoffman and Godowsky, and Composition with Rachmaninoff. He appeared in public the first time in Vienna, 1911 and thereafter toured Russia, England, Germany and Austria, and was director of the Piano Department at the Conservatory in Krakov 1912-1914. He played with Symphony Orchestras in Vienna and Petrograd under O. Nebdal and Mengelberg and toured as soloist under Max Reger. His compositions include Sonata pour le Piano (published at Jurgenson's, Petrograd) Six Songs on Russian Text (published at Gutheil's, Moscow) and Three Danses Fantastiques (Boston Music Co., Schirmer's).

Mr. Ebell has accepted the position of head

of the Piano faculty of the Hambourg Conservatory, and has also been appointed a director of the institution.

* *

RUSSIAN SYMPHONY ORCHESTRA

AN ENJOYABLE CONCERT AT WHICH JACQUES THIBAUD, BRILLIANT SOLO VIOLINIST, AROUSES ENTHUSIASM

THE musical public are indebted to the enterprise of Manager Withrow for the return of the Russian Symphony Orchestra who appeared at Massey Hall on November 14th, with Jacques Thibaud as the solo violinist. It is believed that this will be the only orchestral event of the season. The orchestra more than confirmed the favorable impression they made last season, playing with greater smoothness, and distinction of tone and finish, and in this connection the leading wind instruments may be specially praised. The most pretentious work given was Tschaiikovski's Symphonic poem "Manfred," designed as a musical illustration of Byron's poem. The music is mostly vague and gloomy. Tschaiikovski has introduced many striking effects in the way of dynamics and contrasted tone colors. To interpret the music is a severe test for the conductor, to play it with clearness a severe test for the orchestra. Modest Altschuler, however, directed with fine judgment, and his orchestra acquitted themselves with credit. Other numbers which were quite clear were the "Indian Song" from Rimsky Korsakoff's "Sadko," strikingly characteristic, Rachmaninoff's prelude in G minor, Scriabine's charming "Scherzo," from his first symphony, and as an encore the "Chinois" from Tschaiikovski's "Nut Cracker" suite.

Jacques Thibaud won a decided triumph, although he has perhaps not quite recovered from his experience in the war front where he was twice wounded. His introductory number was Lalo's "Symphonic Espagnole," a brilliant and *ad captandum* composition. He proved himself to be a player of refined style, finished and exact execution and with a method of bowing that was perfection, judged by the canons of the Franco-Belgian school. His tone is of a silken, silvery quality free at all times from harshness. As an encore number in response to repeated calls he gave the slow movement from Bach's 1st sonata for violin alone, the complexity of which became transparent under his rendering.

* *

LONDON MUSICAL FESTIVAL

LONDON, Ont., October 30.—London is to have a musical festival that Dr. A. S. Vogt of Toronto termed to-day the most comprehensive

scheme of any city in the Dominion this year. It involves, besides the bringing to London of two famous symphony orchestras and a number of artists, the organization of a Musical Art Society Choir and a public school children's festival chorus.

An impetus was given to the undertaking to-day by the Rotary Club, which invited the Musical Art Society members to a luncheon, addressed by Dr. Vogt and Mr. Bruce Carey of Hamilton. The former, who declared that the very magnitude of the plan assured its success, illustrated the manner in which American businessmen encouraged good music, and, while Canada has not provided as great opportunities for general culture, he declared that, so far as choral music was concerned, its native talent measured up to that of any country in Europe. He congratulated London on having so talented a musical director as Mr. A. D. Jordan to conduct the proposed festival. Music as a business asset was Mr. Carey's theme, and his plea for its encouragement was based on the value of imagination. He brought a new vision to many, and inspired hope for the Musical Art Society's success.—*Globe Special*.

* *

MUSIC IN HAMILTON

IN accordance with their usual custom of presenting, from time to time, attractive programmes, of special schools or composers, the staff of the Conservatory gave two evenings of special enjoyment this month. The first given on November 6th, was devoted to Sterndale Bennett, whose centenary occurs this year. The following programme was given: Overture to "May Queen"; Talk on Life of Sterndale Bennett; piano, "The Lake and the Fountain"; two vocal quartetts, "God's a spirit" and "Abide with me" from the "Woman of Samaria"; piano, "Rondo," scene from "May Queen"; bass solo "Tis jolly to hunt"; trio, "The Hawthorn is in the glade"; piano, "Barcarolle" from 4th Concerto; Pageant Music from "May Queen."

The second concert was given November 20th, and was devoted to Russian music with the following programme:—Tschaiikovski, piano duet, Allegro con Grazie and Adagio Lamentoso from 6th Symphony; Tschaiikovski, "Pilgrim's Song"; Rachmaninoff, Prelude in G minor; Talk on Russian Music, Rubinstein, Polonais and Polonaise; Tambour et Vivandiere; Tschaiikovski Octette, "Christ when a Child."

The proceeds of both concerts were donated to patriotic purposes.

The annual competitive concerts of the students chosen by examination, were held this month at

the Conservatory. That of the senior pupils was held on November 9th with numbers by Moszkowski, Leschetizky, Levi, Chaminade, Needham, Chopin, Liszt, Bellini, Sapellnikoff.

The following teachers were represented: Miss Clara Morris, Miss Edith Crowle, Madame Shirley Jackson, Miss Jean Shanks, Mrs. Maxwell Morrow, Miss Nellie M. Hamm, Mus. Bac., A. G. Alexander, W. H. Hewlett, Mus. Bac., Bruce A. Carey, and J. E. P. Aldous.

Following is the programme given by Mr. W. H. Hewlett at Centenary Church on Saturday, November 4th.

Concert Piece, Otto Dienel; (a) Allegretto, (b) Toccata from 5th symphony for Organ, Widor; (a) Reverie, (b) Dance des Mirilions from "La Casse-Noisette, Tchaikovski; Improvisation in "Last Rose of Summer," Dudley Buck; Scherzo Symphonique Concertant, Faulkes. Mr Hewlett was assisted by Mrs. Estelle Carey-Allan, who sang "Hear Ye, Israel," from the "Elijah" and "Shepherd's Cradle Song," by Somervell, the whole making a very enjoyable programme. N. M. H.

* *

MISSSES STARES IN CONCERT

HAMILTON, ONT., Nov. 24th.

The *London Free Press* has this to say of Miss Gertrude Stares' singing at St. Andrew's Choir concert in London, under the direction of Mr. C. E. Wheeler. "Miss Gertrude Stares rejoices in the possession of a soprano voice re-dolent of liquid depth of melody and unusual beauty and mellowness of tone. A kind of ethereal amplitude, characterized her rendering of Costa's "I will extol Thee," and two numbers from Liza Lehmann, "Magdalen at Micheal's Gate" and "O tell me, Nightingale."

At the Patriotic concert in this city on November 16th, both Miss Gertrude Stares and Victoria Stares won a great success. The *Herald* said of them:—The Misses Gertrude and Victoria Stares, whose reputations as soloists are well known, outrivalled their former accomplishments at the recital in Assembly Hall, Normal School, last evening. The Misses Stares rendered every number on the varied programme of classical selections with a richness of tone and wealth of expression that completely captivated the audience and they received many encores. The lyric soprano of Miss Gertrude Stares was particularly brilliant in Haydn Wood's "Bird of Love Divine." Miss Victoria Stares demonstrated her versatility in the art of entertainment in a reading "For Belgium," by J. J. Bell, which won many rounds of applause from the audience."

TO PORTRAY ANCESTRESS

PHYLLIS BULLEN, a young English actress, who is an understudy of the role of Queen Anne Boyleyn in Sir Herbert Tree's production of "Henry VIII." is a collateral descendant of the English Queen she is to portray. Miss Bullen is descended in a direct line from Sir William Boyleyn, who was likewise an ancestor of Admiral Lord Nelson. Her great-grand-uncle was Admiral Sir Charles Bullen, Knight Grand Cross of the Order of the Bath, the spelling of the name having been changed by his time. He commanded the battleship *Britannia* at Trafalgar under his kinsman, Lord Nelson, and her grandfather was a distinguished Post Captain of the Royal Navy. Her father is Percy Bullen, New York representative of the *London Daily Telegraph*.

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MR. WELSMAN'S PUPILS

MR. FRANK S. WELSMAN's pupils gave a most successful piano recital in the Toronto Conservatory of Music on the evening of November 30th. Owing to illness Miss Olive Cooper was unable to carry out her part of the programme and her place was taken at short notice by Miss Muriel Robertson and Mr. Simeon Joyce. Miss Robertson played the Strauss-Schuett "Kiss" Waltz giving it a finished and effective reading, and Mr. Joyce played the first movement of the Beethoven Concerto in G. His interpretation was at once refined and masterly, the themes were enunciated with perfect clearness, while the passage work was never muddled on account of insufficiency of technic or careless pedaling. Miss Virginis Coyne played delightfully a Gavotte by Sgambati, an Arabesque by Debussy, and MacDowell's Polonaise, compositions which served to show to advantage her splendid technic and versatile musicianship. Later she played the 12th Hungarian Rhapsody of Liszt which was a performance worthy of the highest praise. Master Bert Procter gave the Beethoven Rondo on his first appearance, his other numbers being Carreno's "Mi Teresita," Chopin's Nocturne in E flat, and a Caprice by Schumann-Paganini. In all of these compositions his remarkable sureness of fingers and memory was in evidence, while his conception particularly of the Beethoven Rondo was surprising in one of his tender years. Mr. Welsman announces his next pupils' recital for the evening of December 9th, in the Conservatory Hall.

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HAMBOURG CONCERT

THE Second Hambourg Concert takes place at the Foresters Hall on Thursday evening, December 14th. The artists on this occasion will be Ulysse Buhlere, the eminent Swiss pianist, Georges Vigneti, French violinist, and Boris Hambourg, the distinguished cellist. The programme will include the Rubinstein B flat Trio, Saint Saens' Cello and Piano-Sonata as well as a Chopin group to be played by Mr. Buhlere and a Violin group by M. Vigneti.

* *

RUTHVEN McDONALD OUT WEST

RUTHVEN McDONALD is evidently pleasing the people of the west. The *Hartney Star* of November 9th paid him the following tribute:

"Those who attended the concert on Monday evening given by H. Ruthven McDonald, enjoyed a real treat, Mr. McDonald is not only a delightful singer, but a most pleasing reader and a charming story teller. His Irish yarns could

not be more truly Irish, if he were a son of the "ould sod;" and his programme from start to finish is not only high in quality both of material and execution, but is the essence of refinement; a class of entertainment that elevates and leaves us better men and woman, with sweeter, purer ideals and higher tastes in the matter of our intellectual diet."

* *

RECITAL BY VIGGO KIHIL

MR. VIGGO KIHIL's piano recitals are always enjoyable, instructive, and illuminative. That given November 8th in the music hall of the Toronto Conservatory of Music was no exception to the rule. In his programme bravoura music was largely represented, among the numbers being Beethoven's 32 variations in C minor, Beethoven's "Waldstein" sonata, Liszt's Hungarian Rhapsody No. 2, Scarlatti's Allegro in A major and Mendelssohn's "Rondo Capriccioso." In all these Mr. Kihl revealed great technical accomplishment, surety of execution, clear velocity and a wide range of tone. The sonata is frank bravoura music, but it bears the stamp of Beethoven's musical greatness, and the pianist brought out in an illuminative way this feature in his interpretation. The Scarlatti number as played was a veritable study in rapid, clear-cut execution, sustained with unflagging spirit. The Mendelssohn Rondo was a "tour de force" in dainty prestissimo, making it a scintillating piece of fairy music. And the Liszt Rhapsody was brilliantly rendered, with the abandon of the Magyar temperament. The Schuman "Nachtstueck," was beautifully played in its reflective subdued mood. Finally the Chopin group, which consisted of the Etude in C major No. 1, the F sharp major Impromptu, the Valse in A flat and the Ballade in G minor, were rendered with artistic finish and contrast of style. Mr. Kihl was given an enthusiastic reception and was recalled after each group.

* *

MME. LAVOIE-HERZ

MADAME DJANE LAVOIE-HERZ who left in October for New York to fill several concert engagements in the United States is expected back in Toronto in the second week of December. This is Madame Lavoie-Herz's second season in New York. She is the first Canadian pianist to make a name for herself in New York where she met with great success wherever she appeared. Besides her concert work Madame Lavoie-Herz has a class of artist pupils in Toronto which she started two years ago. Her first pupil to demonstrate what excellent training and being in contact with a great personality will produce was

Edwin Gray, who gave his first recital early this season. Madame Lavoie-Herz will bring out two more of her pupils in solo recitals during this season.

* *

TORONTO CONSERVATORY OF MUSIC

A NUMBER of exceptionally fine recitals during the past month by advanced pupils of the institution again served to demonstrate the high standards prevailing at the Conservatory in the various departments of its work. The first of the newly established Fortnightly Recitals brought to a hearing a number of gifted pupils of leading teachers of the institution. Programme numbers included Widor's Organ Symphony, No. 6, Miss Edith Dickson, F.T.C.M., pupil of Mr. Willan; Schumann's Pianoforte Concerto in A Minor, Op. 54, Miss Eva Blasdell, pupil of Mr. Seitz; Songs—W. D. Fesch's *Tu Fai la Superbetta*, and Chaminade's *L'Été*, Miss Marguerite Homuth, L.T.C.M., pupil of Mr. David Dick Slater; piano solos, Raff's *Rigandon*, Stojowski's *E flat Minor Prelude*, and St.-Saens' transcription of Beethoven's "Dance of the Dervishes," Miss Jean Clinton, pupil of Mr. Paul Wells; Gluck's "Divinities du Styx," from "Alceste," Miss Pearl Steinhoff, piano solos, Carreno's "Mi Teresita," and Schumann's transcription of Paganini's *Caprice*, Master Bert Proctor, pupil of Mr. F. S. Welsman; Handel's "Sound an Alarm," from Judas Maccabaeus, Mr. Josef Shlisky, pupil of Mr. Dalton Baker; and Beethoven's pianoforte concerto in G Major, Op. 58, Miss Myrna Butler, pupil of Mr. Viggo Kihl.

A highly successful recital was given on the evening of November 24th, by Miss Jean Clinton, one of Mr. Wells' most brilliant pupils. On the evening of November 25th a triumph was won by Mr. Josef Shlisky, pupil of Mr. Dalton Baker, in an exacting and very comprehensive programme of standard tenor solos and arias. The second Fortnightly Recital on November 29th attracted a large and enthusiastic audience, the programme, and the manner of its interpretation again evidencing the high ideals of the institution. The performers were, organ, Miss Alma B. Allen, L.T.C.M., pupil of Mr. G. H. Knight, Mus. Bac.; piano, Misses Vera Allen, Virginia Coyne, L.T.C.M., Helena Holmes and Mrs. Arthur Sawyer, pupils respectively of Messrs. Wells, Welsman, Herald, and Robb; voice, Misses Eula Gray and Marion Lawrason, pupils respectively of Mrs. J. W. Bradley and Mr. Dalton Baker; violin, Misses Helen Hunt and Frances Wood, pupils respectively of Messrs. Larsen and Blachford.

An Intermediate Recital on Friday afternoon, November 24th, revealed some excellent talent in this grade, the performers being Misses. Cooch, Cousins, Hughes, Dunn, Palmer, Mott, Thompson, Newell, Williams and Woodland, the teachers represented being Misses Creighton, Annie Connor, Williams, Davis, Hunter, and Messrs. Herald and Coombs.

The Conservatory Orchestra is holding regular weekly rehearsals under Mr. Blachford with every promise of gratifying results.

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THE CANADIAN ACADEMY OF MUSIC

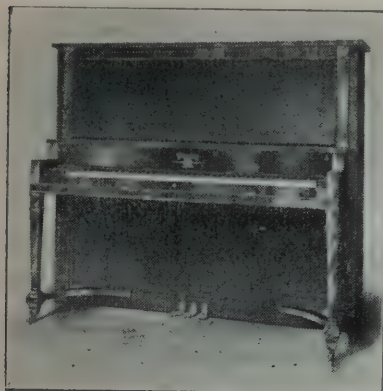
THE Academy String Quartette are giving a series of four concerts in the Foresters Hall. The personnel of the organization has been changed this season by the inclusion of Mr. Leo Smith, the brilliant 'cellist connected with the Toronto Conservatory of Music, who takes the place of Mr. George A. Bruce, at present on military service. To add variety and interest to the programmes four celebrated artists have been engaged to perform at these concerts. At the first concert on December 7th, Leo Ornstein, the wonderful young Russian virtuoso pianist and composer, will be the assisting artist. No more striking personality than this young lad occupies the centre of the musical stage at the present time. His fantastic and tremendously difficult compositions have given cause for great wrangling among the critics, but however much they disagree with his new musical idiom, they all frankly acknowledge his marvellous talent. The Quartette will play works by Haydn, Schubert and Beethoven.

* *

MISS JEAN CLINTON'S RECITAL

MISS JEAN CLINTON, a talented piano pupil of Mr. Paul Wells, gave a very successful recital on November 24th, in the music hall of the Conservatory of Music, before a select gathering of music lovers. Miss Clinton offered a programme well calculated to display to advantage her well-developed technique, and also her versatility of style and originality of expression. The bravura sonata of Beethoven—the "Waldstein"—was rendered with brilliancy of execution and an effective yielding of the tempo at appropriate moments. The sonata, moreover, revealed a big tone, specially resonant in the bass. The Bach Gavottes were clean-cut examples of finger work with the relief of modern nuances. The Chopin group, the Beethoven-Saint-Saens "Dance of the Dervishes," and the Liszt Etude "Rustle of the Forest," "Dream of Love, No. 2," and "La Campanella," were virtuoso achievements of various styles, in all of

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which were revealed musicianly judgement with abundance of temperament.

\* \*

## CONCERT AT WHITBY

WHITBY, *November 30th.*

At the Ontario Ladies' College, Whitby, the first concert of this season's college series took place on Tuesday evening of last week under the direction of Mr. G. D. Atkinson, musical director of the college.

The concert took the form of an evening of ensemble music, with the following artists contributing to the programme: Frank E. Blachford, violinist; Leo Smith, 'cellist; Frank S. Welsman, pianist, and G. D. Atkinson, organist and accompanist. Needless to say a programme in the hands of these well-known artists would be satisfyingly and artistically rendered. The Arensky trio, Op. 35, and the Grainger Colonial Song and "Clog Dance" were the ensemble numbers, while the Grieg Sonata in G for piano and violin, groups of violin and 'cello solos and the Saint-Saens Serenade for violin, 'cello, piano and organ completed the programme. Special mention should be made of Mr. Smith's strikingly original composition "The Bonnie Wee Mare," and Mr. Blachford's charming arrangement of the Schubert "Serenade." Mr. Welsman, whom by the way we hear much too seldom, brought to his performance that distinguished and experienced pianism that always makes his work a delight. It is to be hoped that these gentlemen may be persuaded to give an ensemble concert in the city during the season. Mr. Atkinson accompanied with his usual skill and judgment, and he and the college are to be

congratulated upon their enterprise in bringing before the students programmes of such merit.

\* \*

## PAUL WELLS' RECITAL

The recital of the eminent young pianist, Paul Wells, at the Toronto Conservatory Hall, was a great success both from an artistic and a society point of view. Mr. Wells was in splendid form, and in fact never played here with greater distinction of tone, style and expression. His selections were of the highest class, embracing compositions by Tchaikovski, Beethoven, Chopin, Liszt, Schubert and Schumann, and his own Romantic Ode, a composition of a most appealing nature. Mr. Wells was given a recognition of enthusiastic appreciation of his powers.

\* \*

## PADEREWSKI TO LECTURE

PADEREWSKI will revisit Toronto, January 3rd. On this occasion he will lecture in behalf of the Polish Relief Fund.

\* \*

## NEW MUSIC

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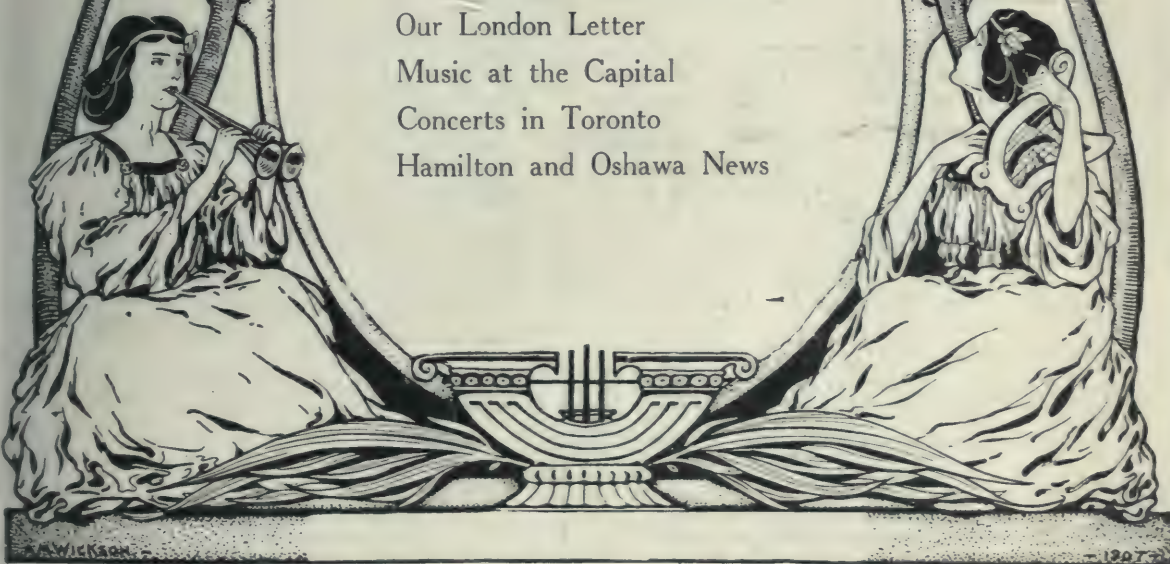
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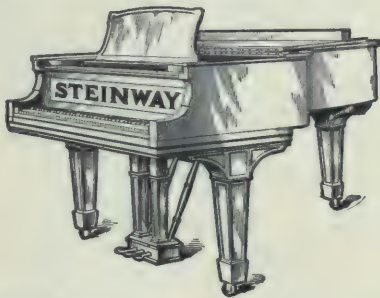
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### LONDON NOTES

MARK HAMBURG AND SIR GEORGE ALEXANDER  
IN VAUDEVILLE—SIR THOMAS BEECHAM  
AGAIN AIDS ROYAL PHILHARMONIC  
SOCIETY

THERE has been considerable criticism by people of note, including the Bishop of London, on the unsuitability of many of the entertainments provided in London at the present time and there is no doubt that in many cases this criticism is fully deserved, therefore an artist of Mr. Mark Hambourg's standing was particularly welcome where he has been appearing recently. He is a man of strong individuality, one who refuses to lower his standards for the sake of becoming popular with the mob. In musical circles he has an assured position, but one and all were curious to see what his reception would be at a popular variety theatre, sandwiched in between trick cyclists and acrobats. The result was astonishing considering that the patrons of a music hall are usually out for entertainment pure and simple and for the most part are people who seldom or never attend a piano recital.

His performance at every appearance was the clou of the programme although it included such names as Mrs. Patrick Campbell, Miss Lillian Braithwaite and other popular favourites. The audience refused to allow the programme to proceed even after the artist had responded to numerous curtain calls, until the curtain went up again and he played an extra number. This is unprecedented in music halls even when such idols as Sarah Bernhardt appeared. Mr. Hambourg chose his works from a list of 100 numbers and the composers represented included Bach, Beethoven, John Bull, Chopin, Searlatti, Schubert, Liszt, Mendelssohn, Tschaiikovski, Rachmaninof, etc. On the day I heard him he played "The King's Hunting Jigg" "John Bull" and a Beethoven Sonata. His success is all the more satisfactory as occasionally musicians of standing when in a position to make an appeal to such audiences fail by offering them cheap stuff.

A short time ago I attended a music hall to hear several musical turns. One of them was given by a conductor with "his band" assisted by a solo pianist. Her performance of Schubert's Military March left me marvelling, as she put



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in her own special effects where she felt the composer's taste was inferior to her own. This conductor has been loud in condemning music by composers of alien enemy nationality; he does, I believe, agree that the three "B's" can stand as they are and that one or two others have written works of moderate merit but living composers should be struck off. As a matter of fact I believe all modern German works are left severely alone, but for one who wants to reform musical programmes in England the grand finale of his turn is hardly justifiable. It seemed more fitting as leading motive for the star rider in a big circus but certainly not the style of music either in quality or matter which will have an educative effect in the best sense on an audience. It is most important that if musicians are to compete with music halls, which have innumerable advantages among which are comfort and cheapness, they should give only the best so that after the war this class of public may in turn be attracted in larger numbers to the concert halls, but they must be fed on fare superior to variations on "a Broken Doll" with the conductor directing his orchestra and pianist with his opera hat as *bâton* from the stage and by inane remarks trying to persuade a rather unwilling audience to join in the chorus.

At this same Theatre a singer with the *cachet* from Covent Garden opera sang some popular ballads with extremely bad voice production and a tremolo like a zig-zag railway but at the end of each song managed to catch a certain section of the public by one tricky little high note. Another singer appeared whose principal number was Nevin's "Rosary". She appeared as a nun and chose for the stage setting the interior of a cathedral altar with lighted candles and all this struck me as particularly incongruous in a hall clouded with smoke from pipes, cigars, and so forth.

A much more pleasant experience was the reappearance of Sir George Alexander for a short season in Variety. He appeared once before at the Palace Theatre, but his choice of play did not appeal to all classes. This time he has been particularly fortunate and has chosen a sketch which has a deep human interest and I doubt if a better interpreter could be found. In it we get that type of Englishman who is the

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admiration of the whole world, who places honour above price. Sir George showed remarkable adaptability in the huge auditorium of the Coliseum. His whole personality seemed to increase several sizes and mould itself to the requirements of his new surroundings and his acting was noble and altogether admirable.

A very popular *révue* now being given is "The Bing Boys," Bang Boys would better describe it—one scene in it representing a well-known restaurant, is about the top notch of vulgarity. Yet in spite of the strong influences at work to encourage coarse joking and noise, the item which received not only the most applause but provoked loud "bravos" from every part of the house and especially the gallery was an unaccompanied male quartette—put on without any of the gorgeousness or scantily clad beauty chorus which seems necessary to secure success for the comedians. These men came on obviously as a stop gap while special scenery was being prepared and they were applauded to the echo.

Music lovers were grieved to hear of the death of Sir Joseph Beecham, father of the well-known conductor, which took place very suddenly at his residence in Hampstead. Sir Joseph was the son of the original manufacturer of Beecham's Pills and it was through his genius as an adver-

tiser that he was able to make the immense fortune which he so generously devoted to art. Music and painting were his specialties and he leaves a very valuable collection of paintings, but the public will be ever grateful to him and his son Sir Thomas Beecham for their great service to music and the way they have revolutionised operatic conditions which were in a state of senile decay in London. After giving several seasons of opera in English, he electrified London by bringing over a Russian Opera Company and Ballet, this at the height of the summer season when the old temple of opera for the fashionables was in full swing. Croakers predicted utter ruin for the Beecham undertaking and considered it absolutely impossible for London to find audiences for two high priced opera companies running simultaneously but Drury Lane was crowded from floor to ceiling throughout the season. Chaliapine was engaged at a salary which even Caruso could not demand, but it was not alone Chaliapine that drew—the whole company, principals and chorus, were such a revelation of fine team work compared to the antiquated methods of Covent Garden of a few box favourites and the rest of the ensemble, scenery, etc., mediocre. It was through his enterprise that we were able to hear



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the works of Russian composers interpreted by the finest Russian artists; we are also indebted to the Beechams for the production of works by other composers of note, but who it is not in good taste to advertise.

Sir Thomas Beecham is carrying on the work which father and son started. He is continuing his operatic work at the Aldwych Theatre and the phenomenal success of the last summer season is being followed up by an even greater one now. He will certainly make any reversion to the traditional methods of Covent Garden impossible. He insists on a good all round performance and his artists are generally speaking very suitably cast. Two outstanding artists are Frank Mullings and Rosina Buckman. Mullings could be an actor of great force and resource as well as an heroic tenor if he could disembark some of his superfluous avoirdupois. It was rumoured that he is exempt from military service as no trench is big enough to fit him. In the name part of Verdi's "Othello" his interpretation was fine, especially histrionically and in strong contrast to the stereotyped performance of Bouiliez as *Iago*, though the baritone's vocal equipment is remarkable but he lacked the subtle cunning of *Iago*. In "Phoebus and Pan" and "The Critic", Mr. Mullings proved himself to be a comedian of note. Miss Buckman stands out amongst the ladies in the company by the strong personal element and sense of the dramatic possibilities of each part she essays. Her *Isolde* and *Madame Butterfly* are striking examples of her ability as an operatic artist and finer impersonations it would not be easy to find. The scenery employed in the Beecham productions does not blindly follow tradition. If one feels a little thrill of surprise at the daring in colour and perspective of these young artists, it is only a temporary unbalancing of the eyes which have become dulled by the sombre atmosphere of smoky London and one rejoices at the enthusiasm which urges men to seek paths of their own, and not blindly stumble along the worn old track of their predecessors. Not only in the operatic world is the influence of Sir Thomas felt. That ancient institution, the Royal Philharmonic Society, which has been in a tottering condition since the war and which threatened to collapse completely on the death of its late lamented secretary, Mr. Stanley Hawley, has now its fate assured for five years at least, as Sir Thomas has become sponsor for that period and conducted the first concert with conspicuous success, that king of violinists, Ysaye, being the soloist in a Vivaldi Concerto which he gave with old world poetry and grace, this being followed later in the programme by

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the Concerto by Saint-Saëns. The programme also included the overture from "Magic Flute" and a scene from Delius "A Village Romeo." Mr. Donald Baylis, the faithful friend and secretary of the Beecham enterprises, has accepted the position of Hon. Secretary to the Philharmonic organization, so the society is to be heartily congratulated on being so satisfactorily reestablished.

### MELOS

\* \*

### MUSIC IN OTTAWA

OTTAWA, December 29th.—M. H. Hanson, one of New York's foremost impressarios, is in correspondence with Mr. Brownlee, representative of the Knabe Piano here, with reference to the appearance early in the New Year of Vivian Gosnell, baritone, and Leo Ornstein, the Russian pianist, both of whom it is to be hoped may be heard here.

Besides the usual Christmas music, on Christmas Eve, "The Messiah" was given in St. Andrew's Church, J. Edgar Birch, organist, and in Chalmers Church, Jas. A. Smith, organist. In All Saints, Manny's "The Manger Throne" was given, J. W. Bearde, organist.

Mrs. E. V. Storey, until recently organist of St. Luke's Church, has been appointed organist

of Emanuel Church, and is giving the sacred Cantata "Bethlehem" on Sunday evening next with a choir of thirty voices.

The announcement has been made that Paderewski would be heard in the Russell Theatre on January 3rd, but at the last moment the engagement, with his appearance at Montreal and Toronto, has been cancelled. History would seem to be repeating itself in reference to Paderewski's appearance here, as some twenty years ago his first announced concert was similarly cancelled.

Mischa Elman will give one recital in the Russell Theatre Wednesday, January 23rd, which is the only announcement so far to be made for the coming season. It is not to be thought there is any dearth of music though, as there are many number of splendid musical evenings given to which Ottawa musicians have contributed most unselfishly, all for the benefit of the many patriotic needs.

J. W. Bearder has organized a very promising Glee Club at the Collegiate Institute with some seventy voices who will be heard in opera after the New Year.

St. Luke's Church has been fortunate in securing as its organist, James Underwood, who has only recently come to Ottawa from England.



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He has been engaged in choir work all his life and before coming to Ottawa had a very good choir at Hadley, England. He speaks quite enthusiastically of his work here and is starting with a mixed choir of thirty voices, which gives promise of being one of the best in the city. H. Underwood, tenor of St. George's Church, is a son of Jas. Underwood and are both acquisitions to Ottawa's musical quota.

The Ottawa Symphony Orchestra will give one concert this season on February 1st in the Russell Theatre. The programme is a remarkably good one and marks further progress of the orchestra. The principal orchestral numbers will be: "Symphony Spirituelle," Hamerick; Overture to "Anacreon," Cherubini." The soloist will be Miss Millicent Brennan, soprano, whose singing is always delightful, who will sing "My heart at thy sweet voice," "Samson and Delilah," and "Santuzza's Song," from "Cavalleria Rusticana." "Miss Aline Van Barentzen, who created such a furore when she played here in November last, will be the pianist and will play the Schumann Concerto with orchestral accompaniment, under the direction of Mr. Donald Heins. I hear the concert will well maintain the traditions of this splendid organization of which the people of Ottawa may well be proud.

The last concert of the Morning Music Club, December 14th, was made of especial interest as the programme was given by the Donald Heins' String Quartette, Mrs. Donald Heins, Miss Bonnar and Miss Langdon assisted by Dr. Gibson at the piano. It was also the first appearance of Miss Laura Watters a young soprano, with a very promising voice, a pupil of Donald Heins.

St. John's Church has secured the services of Mr. J. B. Moss as organist, and with a mixed choir of some forty voices the usual standard of music will be maintained. Mr. Moss is a newcomer to Ottawa.

\* \*

**MUSIC IN HAMILTON**

THE Ladies' String Orchestra held their first concert of the season on the evening of November 27th in the concert room of the Royal Connaught Hotel, which was filled to capacity for the occasion. The programme, as outlined in a former article, was excellent and exacting, every number was played with skill and finish and Miss Jean Hunter, the clever conductor, deserves great credit for the success of her work. The assisting artist was Miss Lute Layman, contralto, of London; Miss Layman's voice is pure and rich, and all her numbers were a joy to the listeners. The numbers follow—Sapphic Ode, Brahms.

"The Asie," Rubinstein; "Cry of Rachel," Salty; and "Thou art mine all," Bradsky. On December 4th the choir of Central Presbyterian Church, augmented for the occasion, gave their service of Praise under the direction of F. Arthur Oliver, organist and choirmaster. The anthems, both accompanied and a cappella, were much enjoyed by the large audience, and reflected much credit on the singers and their conductor. The assisting artists were Frank Blachford, violinist, and Leo Smith, cellist, both of Toronto, and their contributions to the programme were very pleasing. Following is the programme: "Processional Hymn", Invocation. Psalm selection No. 114; Anthem, "Still still with Thee," Forte; Anthem (unaccompanied), "Teach me Thy Way," Spohr, (a) Colonial song, Grainger, (b) "Handel in the Strand," Violin, 'cello and piano, Anthem, "By the waters of Babylon," Coleridge Taylor; "Baritone solo and choral sanctus" Gaul; Violin solos, "Andantino," Martini, "Moto perpetuo," Ries. "Polin," Fibrich; Anthem (unaccompanied), "Evening and morning," Okaley; Trio, "Angels' Night Song," Parry; Offertory, Hymns, Frelitz. National Anthem, cello solos "Minuet", Haydn, "The Swan", Saint-Saëns, Spanish Serenade, Glazounow; Anthem (unaccompanied), Hymn to the Trinity, Tchaikovsky; Serenade (piano, organ, cello, and violin), Saint-Saëns; Anthem, "The Lord is my Light," Parker; Recessional Hymn and Benediction.

The choir of Centenary Church under the direction of W. H. Hewlett, Mus. Bac., gave their annual concert on the evening of December 11th. The first part of the programme was devoted to selections of a miscellaneous nature, and the second half to Mendelssohn's "Hymn of Praise," which was first given by the choir two years ago. The assisting artists were Mrs. Leonora James-Kennedy, soprano, and Mr. Albert Downing, tenor, both of Toronto. Their numbers were admirably chosen, and their interpretations most satisfying. Following is the programme: Anthem, "Jadok the Priest," Handel; Solo "On Mighty Pens," Haydn, Mrs. Kennedy; Solo, "Sound an Alarm," from Judas Maccabeus, Handel, Mr. Downing; Anthem, "How blest are they," Tchaikovsky; Anthem, "Ring out wild bells," Fletcher; "Child's Christmas Song," Liddle, Mrs. Kennedy; "Hymn of Praise," Mendelssohn. The work of the choir was excellent in intonation, enunciation, and shading. This was particularly noticeable in the one unaccompanied number, "How blest are they," a number that exacted the utmost of the choir, and for which they responded nobly. The "Hymn of Praise," a work perennially fresh and grateful, with digni-

fied, broad harmonies and a wealth of spontaneous melody, refreshing in these days of modernism in music, was splendidly sung. The most appealing portion of the work, if one may specialize among the numbers, was the dramatic tenor solo, splendidly sung by Mr. Downing, "Watchmen what of the night," and the chorus following, "The night is departing."

The following programme was played by Mr. Hewlett at his organ recital on December 2nd, Mr. Roy McIntosh, baritone, being the assisting artist. Prelude and fugue in E major, Gignit, (a) "Seraphs' strain" (b) Carillon, Wolstenholme; Recit. and Aria, "The people that walked in Darkness," Handel; "Andantino" from symphony No. 4 Tchaikovsky, Two Rustic Marches (a) Fumagilli, (b) Gignit. "Fantasie Polonaise," Nowowiejski; Song, "Prayer," Hiller. "Marche aux Flambeaux," Guilmant.

N. M. H.

\* \*

#### POWERFUL WAR MUSIC

At the first of the Queen's Hall Orchestra's symphony concerts in London this season Gabriel Pierné's "Les Cathedrales," a prelude for orchestra, inspired by the war, attracted a good deal of attention and admiration by reason of its powerful writing and evident sincerity.

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**MUSIC IN OSHAWA***(From our own Correspondent)*

INTEREST in that king of instruments, the violin, was very much quickened by the appearance in Oshawa of Broadus Farmer, and his pupils, in a recital in Simcoe St. Methodist Church, November 16th. The assisting artists were: Miss Eva Galloway, pianist; Miss Helen McLaren, contralto, Peterboro, and Elma Isaac, elocutionist.

Space will not permit of personal mention of all those taking part, but especial notice must be made of the playing of the Kreisson String Quartette, an organization of boys, whose rendering of such works as Danel's "L'Arrivée," and "Variations," took the audience by storm. Samuel Colis showed exceptional ability in "Canzonetta" d' Ambrosio. Sam Green's rendering of "Sicilienne," Zimbalist, displayed excellent technique and expression. In fact the work of all the pupils showed unmistakable evidence of the thoroughness of their training and Mr. Farmer is to be congratulated on the showing they made. Miss Eva Galloway, in her piano number, gave a musicianly interpretation of Chopin's Ballade, which brought forth the applause it deserved. She promises to take high rank in Canada as a pianist. Miss McLaren's numbers were "Angus McDonald," and Saunderson's "Valley of Laughter" and she was forced to respond to encores. Broadus Farmer in his rendering of Mendelssohn's "Concerto" in E Minor showed remarkable ability. He is a gifted player, and on this, his first appearance in Oshawa, created a great impression. His other numbers were "Sarabande," Saint George; "Ave Marie," Schubert; and "Variations," Corelli-Kreisler.

Oshawa's musical event, the concert by the choir of the Simcoe St. Methodist Church, under the direction of Mr. M. M. Stevenson, organist and choirmaster, on Friday evening, December 1st, was a rare treat, perfect in every detail and without a doubt the best old Simcoe St. Choir has ever given. Things musically in Oshawa have been few and far between, and the concert given by this organization was a welcome break in the monotony, one which was appreciated to the utmost by an audience which filled the auditorium of the church. The choir of some sixty voices was well balanced, the soprano section being especially good. The assisting artists were Miss Irene Symons, soprano, soloist Trinity Methodist Church, Toronto, and Mr. John Allen, organist, St. Andrew's Church, Peterboro. Dr. A. S. Vogt, conductor of the famous Mendelssohn choir, honoured the occasion with his

CLARENCE LUCAS, at one time a member of the faculty of the Toronto College of Music, and now assistant editor of *The Musical Courier*, New York, is publishing his reminiscences of fifty years in that journal. They make interesting reading in these days.

## CANADIAN LYCEUM ASSOCIATION

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presence and delighted the audience with a short address on Choral Music. The choir gave several splendid numbers among which were: Part Song, "Awake Aeolian Lyre," Danby; "Bridal Chorus" from "Rose Maiden", Cowen; "O Hush Thee, My Babe," Sullivan; "Winter Days," Caldicott; the "Soldiers' Chorus" from "Faust; Gounod, and Dr. Vogt's arrangement of "Rule Britannia." All the work was sung with surety of tone production, and good balance, and ensemble, that reflected all credit upon the conductor, who has become such a great help to the musical life of our town.

The appearance of Miss Irene Symons, the young lyric soprano, was an artistic triumph. Her rendering of the various numbers on the programme was received with the heartiest applause; particular mention must be made of her conception of the beautiful aria "Robert toi que J'aime," Meyerbeer, which gave her splendid scope to show her dramatic ability and beauty of voice. Tosti's "Good Bye" was sung with much sympathetic feeling. She responded to enthusiastic applause with "Coming through the Rye." Her other numbers were "Chanson de Florian," Godard; and Clarke's "A Bowl of Roses." Mr. John Allen gave delightful numbers on the organ, "Sonata de Camera No. 1," Dr. Pearce, and Widor's "Serenade" being especially pleasing. Mr. Allen showed his mastery of the instrument which, combined with fine musical temperament and well defined technique, left nothing to be desired.

The Masonic Quartette sang very acceptably "A Vintage Song," Mendelssohn; responding with an encore. Mrs. T. C. Worden filled the duties of accompanist with much acceptance throughout.

Hardy Williamson, principal tenor, the Century Opera Company, New York, gave a unique Recital in Martin's Theatre, on the evening of November 28th, to a crowded house. Mr.

Williamson's object was to demonstrate how faithfully Edison has succeeded in reproducing the human voice on the Edison Diamond Disc Phonograph, and the way in which he did this charmed those present. It was a distinct triumph from an artistic standpoint.

R. NEWTON JOHNS

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### WHO BLUNDERED?

It is strange that the Germans, who have attained to such distinction in Musical Art should alone retain their musical lettering to the notes of the major diatonic scale. The other nations of the world that use the first seven letters of the alphabet for their scale (a, b,) C, D, E, F, G, A, B, (c, d, e, f, g,) have a distinct advantage over the German lettering. (a, h,) C, D, E, F, G, A, H, (c, d, e, f, g). Since the natural letters of the scale are the foundation for the sharps and flats, it is consistent to name the seventh, or leading note of the scale, B, and its chromatic alterations B sharp, and B flat, instead of the German equivalent H, H is and B.

Why not use H es for B flat, since the Germans append the syllables "is" and "es" to the original letters of their scale to represent respectively the names of their sharps and flats? For instance, the Germans name G the fifth of the scale and its chromatic alterations G is and G es.

This fact should, at least, suggest H, H is and H es, which represent our seventh of the scale of C, and its chromatic alterations B, B sharp and B flat.

Why, we ask, do the Germans call B the leading note of the scale of C-h (ha)?

Is it because of a blunder. Did they mistake the original black, monk-letters, quadratum or durum, for the rather similar sign for B natural?

Did they compromise the original names for B, i.e., quadratum (square) or durum (hard)



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for the [B natural] sign, and rotundum (round) or b molle (soft) for B flat?

This, if true, will completely destroy the identity of the original name of B natural which is in Germany usurped by their letter H (ha), and will force the original B natural to become a lowered B, namely, B flat. Following is the Major diatonic scale contrasted:—

The natural lettering of other nations (a, b) C, D, E, F, G, A, B (c, d, e, f, g). The unnatural lettering of Germany (a, h) C, D, E, F, G, A, H, (c, d, e, f, g).

Why do the Germans still continue to use this unnatural lettering for their scale?

Is it for any romantic reason, or is it because tradition or usage has chained them to an arbitrary ruling?

ANGELO M. READ, Buffalo, N.Y.

\* \*

### MENDELSSOHN CHOIR

REHEARSALS of the Toronto Mendelssohn Choir have been progressing with usual excellent results during the past two months, on a number of important larger concerted and smaller unaccompanied works pending the formulating of definite plans as regards this season's public concerts. On account of conditions created by the war and the many demands upon the resources of our people at this time as regards patriotic and Red Cross funds, it has been decided to arrange for only one concert at present, the net proceeds of which will be handed over to the Red Cross Society. The occasion will be notable because of the association of our most important local choral and orchestral forces through the engagement by the choir of the Toronto Symphony Orchestra. This will permit an appropriate rendering of such works as Elgar's superb tribute to the army, "For the Fallen," and Parry's naval ode, "The Chivalry of the Sea," as well as several of the most brilliant excerpts from Elgar's "King Olaf," and Verdi's "Requiem," the performance of which without orchestra accompaniment would be disappointing to the patrons of the society. A remarkably fine list of unaccompanied choruses by Elgar, Bantock, Cesar Cui, Grainger, Pantchenko, Gretchaninoff, Dett and Tchaikovski, are also

in preparation. The orchestra will also be heard in purely orchestral work under its own conductor, Mr. Welsman. Despite many changes which have taken place in the personnel of the choir since the outbreak of the war, principally through enlistments for service abroad, the organization is in very fine form and may confidently be expected to win its accustomed artistic success.

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### NATIONAL CHORUS CONCERT

THE first great musical event scheduled for the season in Toronto is the fourteenth annual concert by the National Chorus under the direction of Dr. Albert Ham, F.R.C.O. Founded at a time when the spirit of Imperialism had hardly begun to permeate the great body of the Canadian public, the National Chorus has steadily endeavored to inculcate a vogue for the works of British composers and perhaps the present status of Toronto as the most Imperialistic centre of the Dominion may be due in some degree to Dr. Ham's efforts. Since the beginning of the war, the Chorus has been very active in patriotic work, having given two special concerts in conjunction with the Empire Club and donated the proceeds of its regular concert to the Canadian Red Cross.

In artistic endeavor, the chorus has reached the proud position of being credited by musical critics with being one of the finest exponents of unaccompanied singing in any country. Its programme last year was without a flaw and this year Dr. Ham has secured a number of new voices of most excellent quality to replace those lost through enlistments for active service and nursing work, and is confident that the quality of the concert will surpass previous efforts.

The principal novelties to be given are briefly: a short poem by Laurance Binyon, arranged by Sir Edward Elgar, entitled "To Women," and dealing with the part of women in the war; an old English song, "Sir Eglamore," by the ladies and boy choir of the chorus; the well-known hunting song by Scott, "Waken, Lords and Ladies Gay," arranged by Samuel Reay; "Vox Ultima Crucis," by Rathbone and "Ring out, Wild Bells," by Percy Fletcher, with piano, organ

and bells. These are in addition to the wonderful poem "Sea-Drift" and other important numbers.

Assisting the chorus will be Mr. Morgan Kingston, the famous British tenor, who has scored an immense success in the United States, being now leading tenor with the Chicago Opera Company. Mr. Kingston will sing "Sound An Alarm," from Handel's "Judas Maccabaeus;" the aria, "Che Gelida Manina," from Puccini's "La Boheme," and a group of lighter songs, in addition to accompanying the chorus in national and patriotic numbers.

A concert complimentary to the returned soldiers and recruits in training will be given on the evening following the regular concert, for which Mr. Kingston has donated his services.

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### MISCHA ELMAN COMING

AMONG the announcements for this season none will attract more attention and interest than the coming of Mischa Elman to Massey Hall, Wednesday evening, January 24th. Mischa Elman is famous all over the world as a veritable wizard of the violin. He has made several tours of America since his debut in this country in 1909, and apparently there is no wane to his popularity; on the contrary if the number of concert engagements is any standard of comparison between his success and that of any other famous master of the bow and strings, it is an easy matter to see that the young Russian is at the head of the list and enjoying greater activity than ever before. The programme offered by Mr. Elman has not been made public as yet, but it is understood that during the summer he and Mr. Gordon, his accompanist, devoted much time to preparing new works. Elman has probably made more pieces famous than any violinist living; he introduced a score of the dainty old classics three years ago and to-day every violinist is embodying them in his programmes.

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### HAMBOURG CONCERT SOCIETY

THE Hambourg Concert Society gave their last concert of the season, December 14th, in Foresters' Hall before a representative musical audience. The occasion marked the appearance of M. Ulysse Buhler, a Swiss solo pianist, at present on a visit to this city. M. Buhler selected as his solos, Schumann's Novelette, Op. 21, No 2; Mozart's "Romance" and Chopin's Fantasia in F minor. He won the critical esteem of his hearers by a facile technique and an interpretation that was thoughtful and illuminative,

without any lapses into temperamental extravagance. His encore number, the Chopin Nocturne, was a well governed reading with much distinction of execution in the discursive brilliant passages. The opening number on the programme was Handel's Sonata, No 1, for violin and piano, played by George Vigneti, violin, and Gerald Moore. It is interesting specially to the student, the slow movements being broad and dignified in style. M. Vigneti played his part in the sterling academic style that was appropriate to the music. Gerald Moore proved a very capable associate. A welcome number was the Saint-Saëns Sonata in C Minor, Op. 32, for violoncello and piano, played by Boris Hambourg and Ulysse Buhler. Classical in form, but modern in thought, occasionally dramatic, it was an attractive novelty. Mr. Boris Hambourg played with his accustomed finish and surety of technic, while the piano part was very effective as interpreted by M. Buhler. The slow movement particularly caught the fancy of the audience, with its strain of singing melody and its insistent figure of accompaniment. The concert closed with Rubinstein's Trio in B flat, for piano, violin and 'cello, in which Messrs. Buhler, Vigneti and Hambourg revealed an excellent ensemble and a new clear reading.

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### ACADEMY STRING QUARTETTE

AN exceptionally interesting concert was given on December 7th in Foresters' Hall by the Academy String Quartette, who, under the leadership of Mr. Von Kunitz, gave a fine interpretation of Haydn's Quartette, Op. 76, No. 1, Schubert's "Posthumous Fragment" and Beethoven's Quartette in D major, Op. 18. The ensemble had the spirit of unity of idea and sympathy, while the technical performance had uncommon finish. Leo Ornstein, the eccentric but highly gifted pianist, was the soloist. In numbers by Cesar Frank, Schubert, Chopin and Liszt, he made a high shewing as an artist of individuality and an accomplished technician, with a command of varied tone quality. In his own compositions, "A la Chinoise," "Impressions of the Thames," and "Wild Man's Dance," he reached the apotheosis of organized noise, so extraordinary were his dynamic effects, his dissonances, and his departure from form.



### HICKS-LYNE AND GRACE SMITH

THE pleasurable anticipation of Toronto music-lovers was fully realized at the song and piano recital given by Miss Winifred Hicks-Lyne and Madame Grace Smith on Wednesday, November 29th, in the Foresters' Hall. The performance was honoured by the presence of the Vice-Regal party. The programme covered a wide field, embracing music of the Allied nations. Mme. Grace Smith opened with the famous B Flat Chopin Sonata, given by special request, which displayed to the utmost her power of execution

and conception. She was exceptionally pleasing in the Chopin preludes, and earned special praise for her interpretation of this great master's work. Madame Grace Smith is worthy of a special place in the ranks of his exponents, as few artists possess such breadth of style, sense of rhythm and clean-cut technique. Of unique character were Miss Hicks-Lyne's Russian songs—little known—viz., Borodine, Remsky-Rossakov, Cui and Moussorgsky. Miss Hicks-Lyne portrayed as few local singers have done these mental pictures—the daintiness and charm of the "Child's Song," the humorous "Cuckoo and Nightingale," and quaint "Beetle Song." The dramatic intensity of which the singer's beautiful voice is capable was brought forth in the "Aria of Herodiade," and the note of passion was sustained in "J'ai Pleure en Reve," by Georges Hue. Coloring and flexibility were shown in the rendering of the Handel air. A graceful compliment was paid the artists when at the end of the evening the Vice-Regal party sent for them in order to express their approbation.—*Globe*.



### DEATH OF HANS RICHTER

THE recent death is announced at Bayreuth of Hans Richter, the famous Wagnerian conductor. He conducted the Bayreuth Festival of 1876 and orchestral concerts in London and Manchester from 1879, was very popular in England before the war, but lost favour by repudiating his University of Oxford degree of Doctor of Music for pro-German reasons. He was born at Raab, Hungary, in 1843. He gained celebrity as a Wagnerian conductor.

### NATIONAL ALLIED BAZAAR CONCERT

ON December 5th an attractive concert was given in Trinity College Convocation Hall in aid of the Canadian section of the National Allied Bazaar at Boston. and a choice programme was provided by Mme. Grace Smith, pianist; Mrs. Denison Dana, soprano; Miss Muriel Bruce, song interpreter, and Rudolf Larsen, violinist. Mme. Grace Smith played with her accustomed brilliancy and clarity. Mrs. Dana won a genuine success in her song selection and Mr. Larsen added to his season's triumphs by his excellent solo work. Miss Muriel Bruce was cordially received in her song interpretations.

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### CONSERVATORY RECITAL

ON December 20th pupils of Dr. Ham gave a most enjoyable recital in Conservatory Music Hall. A varied and attractive programme was given by Mrs. Helen Davies Sherry, soprano, Mr. Albert Hart tenor, and Miss Helen B. Hunt, violinist. Mrs. Sherry opened the concert with "Hear Ye, Israel," from Mendelssohn's "Elijah," one of the composer's great inspirations. Mrs. Sherry interpreted the aria with a fine sense of its dramatic and expressive possibilities and with excellent voice quality. Later in the evening she sang Rachmaninoff's "O Thou Billowy Harvest Field," Grieg's charming morceau, "To a Violet," and "Two Brown Eyes," the latter in specially captivating style, and Parker's "The Lark Now Leaves His Watery Nest" and Delibes' "O Sea, Dreadful Sea," with marked success. Mr. Albert Hart in Handel's "Sound an Alarm," Flotow's "M'Appari," Verdi's "La Donna E Mobile," showed himself the possessor of an exceptionally good tenor voice of lyric quality, and a smooth, finished method. Miss Helen B. Hunt, although quite a young girl, surprised the audience by the firmness, power and musical quality of her tone and the accuracy of her technique, as illustrated in the double stopping and octave passages of the Vivaldi Chaconne. In a subsequent number, the Chopin Nocturne, she proved also that she can sing with expression on her instrument. Miss Hunt is a talented pupil of Mr. Rudolf Larsen.

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### WOMEN'S MUSICAL CLUB

THE opening concert of the season of the Women's Musical Club in the Margaret Eaton Hall last month was a delightful function, and was attended by a representative society audience. The programme was supplied by Mme. Rebecca Cutter Howe, soprano, and Miss Eugenie Quéhen, pianist. Mme. Howe sang a non-Teutonic selection of a most attractive order

with much charm of style and sweetness of voice. Among her numbers were four songs by the early Italian school, which were refreshingly novel and clear in these days of ultra-modernism. Miss Quéhen once more proved herself an accomplished solo pianist and won a brilliant success in pieces by Grieg, Olson and Balakireff. Both artists were enthusiastically recalled. Miss Eythol McMullen proved herself most efficient as accompanist.

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### TORONTO COLLEGE OF MUSIC

A PUPIL of St. Joseph's Academy, Lindsay, Miss Mary Quinlan played her graduation recital at the Toronto College of Music, Friday evening, December 15th. The programme included the Allegro from Sonata Op. 57 (Beethoven); Ballade Op. 47 (Chopin); "Les Deux Alouettes" (Leschetizky); "Rondeau Brillant" (Weber); "Polichinelle" (Rachmaninoff); "Chanson Bretonne" (Chaminade); "On Wings of Song" (Mendelssohn-Heller) and the first movement of the Concerto in C minor, Op. 37 (Beethoven), in all of which Miss Quinlan gave a good account of herself. A charming young singer, Miss Dorothy McGann, pupil of Dr. Torrington, was heard in two vocal selections.

A small but appreciative audience attended the recital by Miss Ruth Shannon at the Toronto College of Music on Thursday evening, December 14th. This young lady who is also a pupil of St. Joseph's Academy, Lindsay, is gifted musically and has considerable brilliance of style. Her numbers were: Beethoven, "Allegro vivace; Adagio grazioso (Sonata Op. 31, No. 1; Weber, Chopin, Impromptu-Fantaisie, Op. 66; Rubinstein, Danses Nationales; Macdowell, Concert Etude, Op. 36; Mendelssohn, Andante and Rondo Capriccioso and Caprice Brillante, Op. 22 (with orchestral accompaniment on second piano). Miss Dorothy McGann, a pupil of Dr. Torrington, assisted in the programme, her rendering of "Robert toi que J'aime" (Mayerbeer) and "In Sunny Spain" (being very much enjoyed).

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### TORONTO CONSERVATORY OF MUSIC

THE Toronto Conservatory of Music closed for the Christmas holidays on Friday, December 22nd, re-opening on Wednesday, January 3rd. As regards registration, the attendance record from September 1st to the Christmas vacation surpassed all former years by several hundred pupils, the season 1913-14 having furnished the previous high-water mark of the institution. About one third the number of registered pupils



are from outside points, including students from almost every county in Ontario, every province in the Dominion, several States of the adjoining Republic, and from Newfoundland and the West India Islands.

Amongst the free privileges of the institution may be mentioned lectures in Theory and History of Music, and the Orchestra class for pupils sufficiently advanced to warrant their admission to the Orchestra under Mr. Blachford.

Frequent graded recitals by pupils result in public performances of a great variety of standard classical, romantic, and modern Compositions and serve to illustrate the high standards obtaining in all departments of the Conservatory's work. Specially noteworthy are the Fortnightly Recitals by advanced pupils in which distinctly artistic standards are maintained. The recitals by younger students have also aroused much interest through their fine quality and the uniformly excellent technical and interpretative details they consistently bring out. All of these helpful recitals are under the personal direction of the Musical Director of the institution and are a standing tribute to the Conservatory's high ideals and purposes.

The Organ department of the Conservatory, with its splendid equipment of fine instruments, continues to attract earnest students from many parts of the Dominion. There have recently been held a number of noteworthy recitals by virtuoso members of the faculty, including such sterling artists as Mr. Wells, Mr. Seitz, Mr. Kihl, and Mr. Larsen. Large and enthusiastic audiences were in attendance. Recitals by advanced pupils of Mr. Welsman were eminently successful introducing a number of gifted performers, several of a professional standing, including Misses Harper, Buckley, Cooper, Coyne, and Messrs. Boyce and Proctor. Two of Dr. Ham's most brilliant pupils, Mrs. Helen Davies Sherry, and Mr. Albert Hart, were heard in a vocal recital of unusual merit. Mrs. Sherry, whose popularity as a concert artist is well established in Ontario and her present home (Manitoba), sang with rare distinction and was accorded an ovation. Mr. Hart also scored a success. A feature of this recital was the fine violin playing of Miss Helen Hunt, a gifted pupil of Mr. Larsen.

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#### CANADIAN ACADEMY OF MUSIC

SEVERAL successful recitals marked the close of the year and the work accomplished by the students was in accordance with the high standard which prevails at the Academy. The participants of the advanced recital were Miss

Kathleen Skey, Miss Marion Grave, Miss Daisy Morgan, Miss Edith Pengilley, Miss Madelyn Stretton, Miss Evelyn Walker, Miss Dorothy Wade, Miss Elsie Bell, Miss Dorothy McQuillan, Miss Dolly Blair, Miss Alice Grocott, Miss Laura Miller, Miss Mary Dodd, Miss Albena Simonski, Miss Aglaia von Kunits, Miss Alma Barnes, Miss Margery Martin, Miss Isobel Qua, Master Louis Dubinsky, Miss Leila Auger, representing the following teachers, Miss M. Bauchop, Mr. L. von Kunits, Mr. Stanley Adams, Mr. Peter C. Kennedy, Mr. W. F. Pickard, Mrs. M. A. Trestail, Mrs. E. Varty-Roberts, Mr. Zusman Caplan.

The Academy String Quartette will give the second concert of their notable series in the Foresters' Hall on January 18th and will play the glorious Beethoven Quartette in F Major, Op. 59 and a Mozart Quartette. Mr. Vivian Gosnell, the celebrated English bass baritone, who has earned the most appreciative recognition of his art in the States, will be the assisting artist.

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#### ART OF ACCOMPANYING

G. SCHIRMER, New York, have just published a book by Algernon H. Lindo, on "The Art of Accompanying." The author's valuable advice is based upon an experience of more than twenty years of accompanying at every kind of concert and for every grade of artist. The author has moreover enjoyed the acquaintance of nearly every well known English accompanist and has carefully studied their methods, as well as the methods of many famous Continental accompanists. The student will find hints as to reading at sight, technique and repertoire, transposing, alterations in accompaniments, airs from oratorios, folk songs, violin and violoncello solos and the special requirements for accompanying them, orchestral accompanying, etc.

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#### THE WIENIAWSKI GUARNERIUS

A CHICAGO magazine says:—"One of the most famous and valuable of violins—a Joseph Guarnerius del Gesu, dated 1742—was purchased this week by Mr. John McCormack, the well-known Irish tenor. It is one of the very finest specimens of this great maker's work in existence. It is in an exceptionally fine state of preservation—practically as it left the maker's hands. This violin was the sole instrument of the celebrated violinist and composer, Wieniawski, for many years, and at one time was in the possession of Leonard. The back is one in piece of handsome curly maple, and the top is of spruce of the finest selection. The varnish is

very handsome—brownish yellow in color. Mr. McCormack is already the possessor of some world-famous instruments, including a well-known Stradivarius, formerly of the Hawley collection. Mr. McCormack is a connoisseur of tone—which he thoroughly understands. In becoming the possessor of this marvellous violin Mr. McCormack defeated a very celebrated violinist who was also negotiating for it.



#### NEW MUSIC

ELKIN & Co., London, Eng. (Anglo-Canadian Music Co., Toronto). A vivid new composition by Elgar is "Une Voix le Désert," founded on a poem by Emile Cammaerts. This follows somewhat along the lines of the famous "Carillon." The poem tells of a lonely and battered house close to the battle-front, surrounded by the great graveyards with their crooked wooden crosses. From the roof of this house rises a girl's voice singing of the peace that will one day come. The composition opens with a few beats of the drum and then an important *motif* of three notes appears, expressive of the horrible tragedy that has devastated the countryside. This and another little three-bar theme introduced as a sort of consolatory answer to the despairing opening *motif* dominate the situation until the poem tells us of the girl's voice singing. Then begins an exquisite passage of the purest melody worthy to rank with the beautiful F major movement of the "In the South" overture. Throughout the whole of the girl's song this flood of lovely melody courses. The pathos of it is indescribable. It is a thing of tears through which, however, shine rainbow hues of perfect trust in what the future has in store. It is this spiritual strength and nobility that render the work so splendid and heart-moving an achievement. A fragment of "La Brabanconne" near the close lends an eloquent reminder of the love of the Belgian peasantry for their desolated homes. The composer has also set the same poet's "Le Drapeau Belge" in much the same way. His music acts as an accompaniment to the recited poem which speaks of the colours of the Belgian flag and what each colour symbolises, and of the undying glory of the country to which it belongs. There are three verses of the poem, and the music is the same for each. This music is bold in outline and full of graphic force, and it is also an eloquent reflex of the lines which inspired it. A song, "Fight for the Right," with words by William Morris, is an inspiring number with a full-blooded, stirring refrain that could hardly fail to create a good impression.

BOOSEY & Co., Toronto and New York. "When You are Near," song, words and music by Wm. H. Perrins. The sentimental words have been well reflected in the music, and the song should make a popular success.

"Calling Me Home to You," by F. Dorel, words by E. Teschemaker. This is the latest song hit by the popular composer of "When my ships come sailing Home," "The Garden of your Heart," etc., and one may expect a run on it. The music is expressive, and the words appropriate to the times.

ORPHEUS MUSIC PUBLISHING Co., Moorgate Station Arcade, London, Eng., piano transcription of the five-four movement and the finale of the "Pathetic" Symphony, Tschaikovski.

H. W. GRAY & Co., 2 W. 45th St., New York—"Lonesome Tunes," Folk Songs from the Kentucky Mountains, words collected and edited by Loraine Wyman, piano accompaniment by Howard Brockaway, price \$1.00, paper covers. These songs are reproduced to preserve the simplicity and naivete of these mountain songs, and have a singular charm which should appeal to all lovers of folk music.

G. SCHIRMER, New York—"Water Colors," Four Chinese tone poems, music by John Alden Carpenter, beautifully got up. The poetry is of great age dating back to B.C. 551-479, one from the National odes of China collected by Confucius, ninth century. Mr. Carpenter's name is sufficient recommendation for the music.

From the same firm, "Twenty-five Bird Songs for Children," words and music by W. B. Olds. These are charming little songs founded on bird themes set to music with happy success, and harmonized attractively. The object is to appeal to children, stimulating their delight in songs of birds and to interest musicians in the possibilities of utilizing bird themes of which there is an inexhaustible repertoire. The book has colored illustrations of the birds from the collections of the National Association of Audubon Societies. Price \$1.25.

JOSEPH WILLIAMS, LTD., 32 Great Portland St., W., London, Eng.—Chopin's Impromptus, a splendid edition, beautifully printed (in England), a credit to the publisher. Price, 1/- net.—"Elementary Studies in Transposition," by Ernest Newton, a valuable work for the accompanist and organist. It starts at the very beginning of transposition, and works up to four and five part harmony in the exercises.



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## AMERICAN SAMENESS

"THERE is no reason to worry about the so-called slow development of American music," said Pasquale Amato, the renowned baritone of the Metropolitan Opera Co., New York, in answer to some questions on the subject of American music and American art in general, "Because, as a matter of fact, it has not been really slow at all. The fact of the case is," he continued, "that America is still a comparatively young country, and therefore all its art is comparatively young art. It will take some time for it to reach full growth, but it is bound to arrive at that point eventually as long as there is a sufficiently great potential desire for it to do so existing in the minds of a number of Americans. Of course, there are certain national characteristics which impede the evolution of art in this country, but that has been true of European nations as well. The most important of these at the present time is what might be called the American abhorrence of manner. To the American mind the important thing is to get whatever one happens to be doing done, rather than to get it done in a certain manner. For example, when an objection is raised to the method employed by an individual in accomplishing his end,

there are always plenty of people on hand who will defend him by saying: 'That's all right, he gets it done, doesn't he?' which, while it is undeniably the case, does not really answer the objection at all. Another illustration of the American neglect of manner is the fact that over here 'manner' is nearly always declared to be 'mannerism.' That is because by nature Americans are a conservative nation of individuals who hate to be conspicuous or different, because they are afraid of being called queer. For this reason, for example, everyone dresses like everyone else, whether the style in vogue is becoming to everyone's personal appearance or not. This continual striving after sameness makes artistic endeavor difficult, for an artist, above everything else, is an individual with ideas peculiar to himself. But musicians are breaking away from their wish to be all alike as individuals, and they will break away from it as a nation in time."

\* \* \*

## MR. R. Y. EATON ELECTED

At a recent meeting of the Board of Governors of the Toronto Conservatory of Music, Mr. R. Y. Eaton was elected to the position on the board rendered vacant through the death of the late George Edward Sears.

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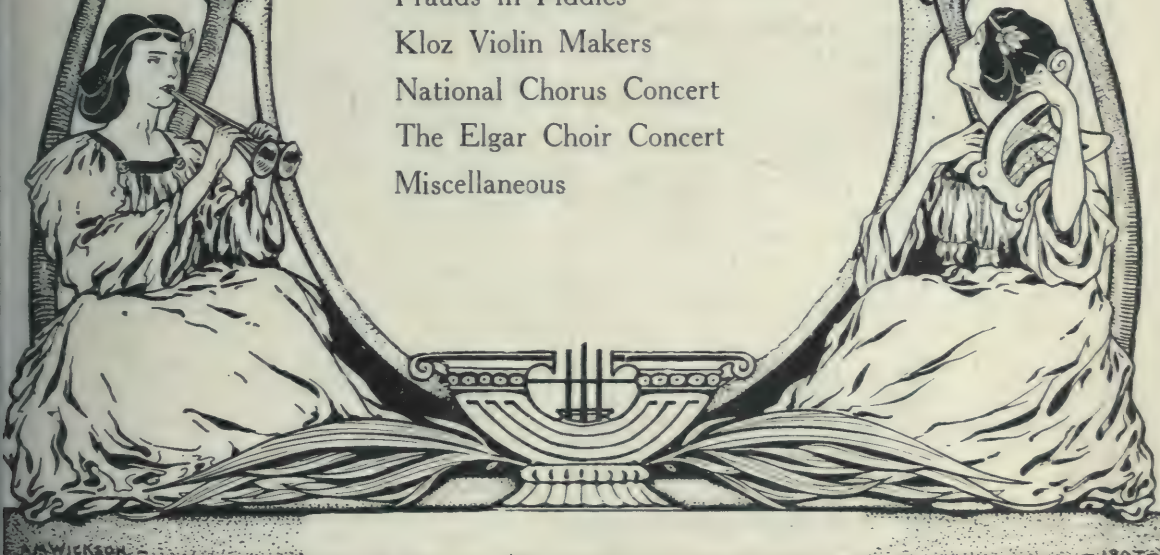
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### FRAUDS IN FIDDLES

"Sometimes the pleasure is as great  
In being cheated, as to cheat."

So sang Butler in his *Hudibras*, and only that the buying and selling of Fiddles had not in his time developed into the branch of business it has since become, we might have supposed that he had had some experience or knowledge of the dealings in those instruments.

We have often wondered what it is in the harmless and simple article of the Fiddle, that it should so lend itself, and be made use of, as a medium of the most barefaced swindling—as next to pictures and horses, Fiddles have most to answer for as being the medium of the most systematic deception and unblushing fraud—and it may prove not uninteresting to enquire as to how this has come about.

It would seem that in the early part of the present century, somewhat of a revival or an increased interest sprung up with regard to stringed instruments generally, and particularly for the fiddle. Connoisseurship in some shape came into vogue and created a better market for

the instruments. But the old school of artist makers having died out, it was presently realised that there was a scarcity of good instruments, and an absence of modern makers of sufficient merit and repute to supply the demand for them.

Hence instruments with good pedigrees, in commercial phraseology, "came to be enquired for," and as a consequence their prices "ran up" to what were then considered fabulously high figures.

To add to this state of things, the magazine writers of that day wrote some interesting sketches of fiction in which a principal incident was the finding, or attaining by some one in indigent circumstances, an old Fiddle, of the merits of which they were entirely ignorant, but which, on showing to some judge, was pronounced to be a gem, and realised a fabulous sum, and so redeemed the lucky finders from want or distress.

These supposed incidents in the popular mind, seemed to have generated the idea that an old Fiddle, totally irrespective of its make or merits, was as a mere matter of course equiva-



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lent to a small mine of wealth; and from that time an organized trade, that of the fabrication of old Fiddles, grew up, and has since been, and is at the present day extensively carried on.

A late phrase of this branch of the business is if possible a more nefarious one. A man, a practitioner in this way well known to the trade, purchases at a wholesale house some showy instruments of the commonest French or German kind that come into the market; those made by the gross like so many tin candlesticks, and worth perhaps some three and sixpence each. These are rubbed over, inside and out, with a preparation of thick dirty soap-suds, or some such mixture, to give them the appearance of age. A few small cracks are made in the belly; some, and not a little, dirty rosin is smeared on the belly under and about the place of the bridge; a few slight bruises or scratches are made on the back, and, as a finishing touch, a well imitated chin mark is rubbed in, and a label in German text of Stradivarius or Guarnerius stuck inside, and the "Genuine old Fiddle," being put into a common black waxed case, lined with the coarsest of coarse green baize, and furnished with a ninepenny bow, is complete for sale. An advertisement duly appears in one of the daily papers something to the following effect:—"For sale, a great bargain, a genuine old Stradivarius violin, has been in the family fifty years, sold on account of reduced circumstances, etc., price, in case complete, thirty-five shillings. Apply, Mrs. A. or Miss B., Blank Street, etc." The name, for obvious reasons, is changed from time to time, but is always a woman's, as this looks most suggestive of the distressed circumstances, etc. And so the hook being temptingly baited the victim is waited for.

In due time some one of the numerous readers of the paper sees the advertisement and is struck by it, and entertaining a vague notion that they have heard of old fiddles being worth fifties or hundreds of pounds, decide to see the thing, as there can be "no harm in looking at it." Or perhaps some ignorant would-be amateur, with the little knowledge that the proverb tells us is such a dangerous thing, deludes himself into the belief that it "may be" some one who has a genuine old instrument that they do not know the value of, and it is to be obtained at bargain.

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Oh, that bargain hunting, that one of the weaknesses of poor human nature; how much has it not to answer for? How many of us are there who, scorning with indignation to take any dishonourable advantage of those we come in contact with in the world, do really desire and mean to act upright and down straight in all the ordinary affairs of life, yet in connexion with any pet hobby, the prospect of a bargain proves too much for our otherwise stern and rigid principles; and the feeling that we may obtain something at so much less than its value runs away with us, and gives us an inward thrill of delight? But to return to our muttons. The bargain hunter applies at Blank Street, and finds a middle-aged lady of affable manner, or a young one of interesting appearance; both are very communicative as to the poor dear husband, or beloved papa, who was so attached to the instrument; and who found his greatest solace in incessant practice upon it for so many years, and their extreme reluctance to parting with it, but that their reduced circumstances make it a sad necessity, and being quite unacquainted with its value—Oh, the innocent things!—they are willing to part with it at the low price stated. The bait is swallowed and the fish is hooked. The buyer then lulls himself into believing—what he wishes to believe—that he is the lucky possessor of a valuable old Fiddle bought for a “mere song,” and indulges in his fool’s paradise until some one who knows or whose chance circumstance rudely dispels the illusion and makes it too unpleasantly plain to him that he has been swindled—not to put too fine a point upon it—as the thing turns out to be worth hardly as many pence as he has paid shillings for it.

The number of “duffing” instruments sold in this way is incredibly large; and the class of people who are also “sold” in buying them is equally surprising, seeing that they are by no means of the ignorant or unintelligent, but mostly of the educated and intelligent, class who should have more common sense and shrewdness than to lend themselves to being so easily duped. But it has been said on a certain memorable occasion by one who ought to have known, that “some people have plenty money and no brains, and some people plenty brains and no money,” and so, we suppose, frauds in Fiddles, as in many other things in the world, will continue to be carried on.—*The Fiddler*.

The following, which appeared in the *Globe*, January 27th, has a bearing on the subject

The old dodge of “discovering” in remote villages fine specimens of Cremona or other old Italian violins is having its vogue again. Recently there have been published a number of reports

hailing the coming to light of a Strad, a Guarnerius or an Amati, laying stress that the instruments bore the labels of these makers, and hinting that these violins could be bought at a very reasonable figure. The presence of a label in a violin signifies nothing: Violin labels marked Antonius Stradivarius are turned out in thousands, and affixed to cheap factory instruments painted and maltreated to look old.

In relation to this matter our Toronto expert, Mr. R. S. Williams, in response to the request of the editor of this column, made the following statement:

“The items that appear in our daily papers from time to time would lead the public to believe that valuable violins were continually being discovered in all kinds of out-of-the-way places and picked up for a song. This, however, is not the case, and I think that all reputable violin experts will bear me out when I make the statement that to my knowledge no specimens of Italian workmanship of the first rank have been unearthed since John Betts, the well-known old English violin maker and dealer (born 1755, died 1833), secured the fine instrument, date 1704, now in the possession of R. O. Waddell, for a few shillings, and which is now famous as the Betts Strad. The possibility of picking up fine violins in this country other than from reliable dealers, is very remote; indeed, in fact, very few, if any notable violins migrated to this country, even in recent years. A most interesting letter from Arthur Betts of London to John Ellis, Toronto, dated October 29, 1866, throws some light from an authoritative source on our subject. He says: in part: ‘I well recollect your Amati tenor. It was originally one of the very large size, and cut down in the middle for modern playing. I feel well convinced there is not another Amati tenor in Canada, or indeed in America.’ This tenor is now in the possession of Mr. J. S. Loudon of the Standard Bank, Toronto. Genuine old violins are becoming very scarce, especially those having any merit, and it is with great difficulty that we can obtain enough authentic specimens to meet the ever-increasing demand. In purchasing an old violin it is always well to consider the financial standing of the firm or individual with whom you are dealing, and to demand a full guarantee of the genuineness of the specimen you are considering. Any reputable firm will be glad to see that you are suited in a violin, and will continue to exchange free of charge until the customer is satisfied, and will also agree to repurchase the instrument at a small reduction within a year, which gives ample time for any defects to appear.”



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**THE KLOZ FAMILY OF FIDDLE MAKERS***(Special to MUSICAL CANADA by Toury Piper)*

THE Kloz tribe have until recent years claimed the proud distinction of having been the largest family of fiddle makers that the world has seen. That they were not so may be readily ascertained by a very casual inspection of the pages of the German writer, von Lutgendorff, where may be found enumerated with meticulous precision several German families, such as the Voigts, Hoyers and several others, who numerically have far outdistanced them.

To the Klozs, however, must be accorded the distinction of having laid the foundations of the huge trade in stringed instruments of which Mittenwald has been the centre for many generations.

From the first their output of violins and kindred instruments seems to have been considerable, and it increased as years went on, and the system of division of labour became more firmly established.

Amongst those of them who were either contemporary with, or lived approximately within a short period of that of Stainer, that maker's influence seems to have been paramount, and it was not until long after his death that any very material change of form and modelling was manifested in the fiddles produced by members of the Kloz family.

In 1880 one J. Baader published a book entitled, "Chronik des Marktes Mittenwald," and from this source a genealogical tree has been extracted which, while it clears up certain questions in regard to the Klozs, their dates, parentage, and order of succession, does not account for all the dates, names and labels met with in some of the instruments which are in existence.

There does not seem to exist any documentary evidence in any way connecting the first Matthias Kloz (who was born in 1656 and died in 1743, and was apparently the first maker of the name) with Stainer, but a document is to be seen in the Mittenwald Archives shewing that he worked in Padua for six years with a maker named Railich, whom we may reasonably suppose to have been a fellow countryman. He thus had some Italian experience, in so far as he may be said to have acquired it by working in the country, but the form of his violins bears the German impress from start to finish, and only in the varnish found on some of his work is there any hint of Italian teachings.

Contemporary with Matthias I, but in what way related to him does not appear to be known, was the first Egidius Kloz, whose working period is placed between 1675 and 1711, or thereabouts.

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He also is reputed to have worked with Stainer, and his violins, or the best of them, are of better form and higher value than those of Matthias I. They do not often occur in England, although those of a second Egidius, who died in 1805, are pretty often seen.

Another Matthias Klotz, who was born in 1664, and died after 1725 appears to have belonged to a collateral branch of the family; a third Matthias dates between 1718 and about 1770, or later; a fourth probably lived into the last century, and fortunately died unmarried, or there might have been further generations of Matthiases, to make confusion worse confounded.

The first Sebastian Klotz was a son of the first Matthias; he was born in 1696 and died about 1770, or a year or two earlier. He built fiddles of good size, and flatter arching than the average Klotz fiddle of that period. His varnish is frequently good and the wood of his backs handsomely marked, and he is commonly held to have been the best maker of his name. But his work always hints of Stainer somewhere. A friend of mine a few months ago bought a violin of his make, one of the handsomest, and best preserved I have ever seen, for 6s 6d! The varnish was almost intact, the vendor quite anxious to sell, and utterly unconscious of the

present value of the article he was giving away at such a ridiculous figure. In justice to the buyer it must be added that he was unaware of the fact that his purchase was anything more than an old fiddle.

The first George Klotz was a son of Matthias I. He was born in 1687 and died in 1737. He was a good workman; some of his varnish is of good quality, and the carving of the lion heads, frequently seen on his instruments, is very well executed; but a good many of his productions are worm eaten. The second George (1723-1797) was not a descendant of the first, but a scion of another branch of the family. He could work with the best of them when he chose, and I have in my mind's eye a beautiful viola by him which belonged to Messrs. Hart, and was among the finest things by any of this family that I have met with.

Johann Carl Klotz, another of the sons of Matthias I, seems to have been alive until about 1790. His work is not very plentiful, but ranks high amongst Klotz productions. Such instruments of his as I have seen were of a pattern more akin to Italian than that of any of his brothers; the varnish a rather dark red brown of good quality.

Four of the family bore the Christian name



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Joseph. The last of them, who calls himself "junior" in his tickets, was alive in 1831.

About the middle of the eighteenth century, or perhaps a little later, instruments by different members of the family begin to appear in which there is an evident attempt to alter the pattern, and to approximate the outline, arching, and the form of the sound holes more nearly to the types seen in Italian work.

The Stainer influence becomes less and less apparent, but the attempted change stops short of the result which appears to be aimed at. An experienced observer has said of the violins of this class that "they have lost their distinctive Tyrolean cut without gaining the true Italian style."

This is undoubtedly true, but on the other hand it is equally true that what these specimens, of which a large number survive, lose in individuality they more often than not make up for in the matter of tone, in which particular many of them are excellent, and indeed more effective than the earlier examples; not a few of which are decidedly nasal, and deficient in resonance.

It is, I think, almost impossible to say with any certainty who was the first of the family to introduce the type of instrument of which I speak. I used to think that it originated with one of the Josephs, but examination of a number of specimens bearing the labels of various Klozs seems to me to leave the question open.

Whoever initiated the change of style, it has been extensively imitated both in Mittenwald and elsewhere. Towards the end of the eighteenth century a number of fiddle makers, some of whom are moderately well known amongst the dealers, but most of them are unrecognised even amongst German experts, were at work, practically upon the lines laid down by the Klotz family, and there are hundreds of their fiddles to be met with. Many of them are nameless, and perhaps deservedly so; in others one meets with labels, and names, such as Kreiner, Seitz, and several others more or less known may be seen in them. These fiddles vary much in merit and were made in different grades, some having good red varnish of a soft nature, while others are covered with common "glue" or some cheap alcoholic stuff, which mars both their appearance, and the quality of tone. Most of them are somewhat characterless, and devoid of individuality, but a large number of them, when properly regulated, may be made to sound very well.

They are very easily "spotted," and bear the Mittenwald mark, except in cases where it has been erased, either fraudulently, or during the course of repairs. These fiddles were made in

large numbers until well into the last century. Those made nowadays in the large factories of Mittenwald, such as Baader's and others, are not



SEBASTIAN KLOTZ, 17—A TYPICAL SPECIMEN  
OWNED BY THE EDITOR

so readily distinguishable, and the best of them are built more after the French style.

The Klotz violin belonging to Mr. Parkhurst, which illustrates this article, is a good and characteristic specimen of eighteenth century Klotz work, after the change of style. Outline and sound holes are totally different from those of Stainer, and the form generally is more in accordance with Italian ideas. The belly is of good Swiss pine—not the close-grained white larch so

often seen in the Tyrolean fiddles of the period; the back and sides are of plain wood; the varnish brown. It is some time since I saw it at Messrs. Hart's in Wardour Street, but I remember that it possesses a well-matured tone of pleasing quality.

Its authorship is assigned by Messrs. Hart to Sebastian Klotz, grandson of the first maker of that name; he was a good workman and dates from the latter part of the eighteenth century. It is a sound, useful instrument, and a most unmistakable "Klotz."

\* \*

#### ORATORIO SOCIETY CONCERT

On Thursday, December 28th, the Oratorio Society under the direction of Dr. Edward Broome gave a very praiseworthy production of Handel's "Messiah" in Jarvis St. Baptist Church before a large and appreciative audience. The soloists were Miss Winifred Henderson, soprano, Mrs. Arthur Scholl, contralto, Gladstone Brown, tenor, and Arthur Brown, bass, who sang the favorite numbers with excellent voice and careful interpretation. The choir of 180 voices rendered the great choruses with vitality, musical tone and good attack. Mr. Joseph Martin, of Montreal, played the organ accompaniments with his usual skill and judgment.

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## MUSICAL HAPPENINGS IN HAMILTON

ONE of the musical organizations of the city that does very excellent work is the Duet Club—a women's club, that meets on alternate Wednesday mornings at eleven o'clock. The following are two recent programmes which show the artistic nature of the work done.

January 10th: Chorus, "Sketches from Italy" Philipp Gretscher, (a) "Tarantelle," (b) "In Venice," (c) "Carrette Siciliana;" Piano solos: (a) "On the Mountain," (b) "Bridal Procession," (c) "The Carnival," Grieg; Vocal duet, "Voyageurs," Piano duo, "Fantasie overture," Tschai-kovski.

January 24th: Chorus, "Maid of the Mist," Hoberg; Trio, "Lullaby," Brahms; Violin solos, Air on G string, Bach; "Poem", Fibbeck; Vocal solos: (a) "The Sea," (b) "Glorious Apollo," Lohr; Piano duo, "Symphonic suite," Rimsky Korsakov.

On January 15th some of the senior pupils of J. L. P. Aldons were heard in recital, assisted by a vocal pupil of Madam Shirley Jackson. The following is the programme, the last two numbers being worthy of special mention.

Pastorale (for piano and organ), Guilmant; Valse "A la bien Aimee," Schütt, Miss M. Smye; Polonaise in C sharp minor, Chopin, Miss B. Anderson; "Valse de concert," Wieniawski, Mr. E. Hitzroth; Songs: (a) "A bunch of Jasmine," Levin, (b) "Salaam" Mary Lang, (c) "Danny Boy," Weatherley, Miss Nellie McGillivray; "Alceste Fantasie," Gluck-Saint Saëns, "Valse" Moszkowski, Miss M. Gallion. "Concerto in G minor," Mendelssohn, Miss Rena Hummel.

\* \*

## RECORD CONCERT OF THE ELGAR CHOIR

A THOROUGHLY ARTISTIC ACHIEVEMENT OF THE  
CRACK HAMILTON CHORUS—A DELIGHTFUL  
RENDERING OF A MIXED PROGRAMME.

HAMILTON, January 27th.—Musical Hamilton is exultant to-day over the splendid shewing of the Elgar Choir at their annual concert last night in the First Methodist Church. Without any known dissentient voice, the critical verdict of the city is that the choir surpassed all its former efforts, brilliant as they have been, and this verdict is warmly endorsed by Dr. A. S. Vogt and the visiting journalists from Toronto. Dr. Vogt is particularly eulogistic, and his opinion as conductor of the great Mendelssohn Choir is highly valued.

The choir mustered one hundred and thirteen strong, with the men and women's section fairly well balanced. The quality of the voices both in

ARTHUR BLIGHT, baritone, spent the Christmas holidays in New York, where he made several new records for the Edison, "My Dreams," by Tosti, being the most familiar. His studio work brought him back from a most pleasant and instructive holiday.

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the mass and in the several sections was superb, and the volume very large in proportion to the membership, which totals, roughly speaking, about one-half of the big Toronto choirs. Mr. Bruce A. Carey had trained his singers to a very fine point in all the niceties of a *cappella* work, and their general distinction of finish was in evidence in music from grave to gay, from deep pathos to the occasionally clever flippancy of the lighter selections. With so good a performance one can afford to be brief in comment, as to go into details would necessitate a criticism of every number on the programme, every piece being finished according to its class and trend of sentiment or character. Speaking generally the chorus sang with ultra beauty of tone, rare delicacy, and a range from delicacy to an impressive power that was never strident but always rotund and smooth, and with a dramatic and expressional interpretation that was sincere and effective. One may be allowed to mention in this summary as remarkable instances of the artistic merit of the serious and pathetic selections, the following—Elgar's novelty "For the Fallen," a dignified Requiem for the dead British heroes of the war, breathing exaltation with resignation, and unshaken steadfastness of patriotism; the very beautiful Russian hymn, "O Light Divine," Sullivan's "Gladstone Light," and R. Nathaniel Dett's "O Holy Lord," a number specially written and dedicated to the choir, which received its *premiere*. The lighter numbers by Percy Grainger, and Walford Davies, were felicitously treated and with finished musical details even when the number was intended for a joke.

The soloist of the evening was Mr. Paul Alt-house, the popular tenor of the Metropolitan Opera House, New York, who won a great triumph with the large audience by virtue of a fine voice and a telling operatic style. He aroused special enthusiasm in Hammond's "Pipes of Gordon

Men," but he was successful in every item of his generous contribution to the programme.

The concert was held in the First Methodist Church, which from an acoustic point of view was much more favorable to the singing than the Grand Opera House in which the former concerts were given. With regard to the audience the place is inconvenient, there being a block of people at the entrances. It took the writer and a friend about a quarter of an hour to get into the church.

—VIOLA.

\* \*

## MUSIC IN OTTAWA

OTTAWA, Jan. 29th.—On the last Sunday their Royal Highnesses attended St. Bartholomew's Church they sent for the organist, H. T. Minter, and after expressing their pleasure in the well rendered services presented him with a scarf pin bearing the royal coat-of-arms and the initials H.R.H.A.W.

On a recent visit to the church Mme. Melba also congratulated Mr. Minter on the excellent singing of the choir.

St. Bartholomew's Church has for many years been the parish church of the Governors General, and His Excellency, the Duke of Devonshire reads the lessons at all the services.

Under the auspices of the Women's Canadian Club and in aid of the Serbian Relief Fund a very interesting musicale will be given January 30th under the direction of Mrs. F. M. Bunnell. Those taking part are: contralto, Mrs. S. Salmon; baritone, Mr. G. Aderoff; bass, Mr. S. Salmon; tenor, H. Underwood; sopranos: Mrs. H. Butler, Miss V. Smith; the Erskine Male Quartette, violinist, Miss E. Young; clarinet, Mr. F. Bysch; cornet, Mr. I. Brunel.

Mischa Elman was heard in concert in the Russell Theatre January 23rd by a not over-crowded house. Besides the programme given below Elman gave as encores the Beethoven



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Minuet and Rondino and Orientale by Cui. It is a problem to select from such a programme any number for special mention but perhaps the last group gave most universal pleasure.

Their Excellencies the Duke and Duchess of Devonshire are evincing a gracious interest in matters musical and a large party from Government House were in attendance, besides the concert being under Vice Regal patronage.

The programme:

Sonata, D Major.....Nardini-David  
Concerto No. 5.....Vieuxtemps  
Poeme, Opus 25.....Chausson  
(a) Pastorale.....Scarlati

(Arr. by Julius Harrison.)

(b) Caprice.....Scarlati  
(Arr. by Julius Harrison.)

(c) Air de Ballet.....Gretry-Franko

(d) Turkish March, from the Ruins of Athens,  
.....Beethoven-Auer

(e) Caprice, No. 4.....Paganini-Auer

Willis & Co., whose Ottawa manager is Norman Brownlee, are very much gratified at receiving the following letter from Lord Richard Neville, Comptroller of the Household, Governor General, acknowledging the receipt of a Concert Grand Knabe piano:

GOVERNMENT HOUSE

Ottawa, December 29th, 1916.

Dear Mr. Willis,

I am directed by Their Excellencies the Governor General and the Duchess of Devonshire to say that they are very pleased with the Knabe Grand Piano which you have supplied to Government House. It is a very fine instrument, and what speaks so highly in its favor is that it seems to be perfectly in tune after the long journey from Baltimore in this cold weather.

Believe me to be,

Yours truly,

RICHARD NEVILL,

Comptroller of the Household.

A. P. Willis, Esq.

Miss Pencope Davies, mezzo-contralto of New York, and Mr. A. S. Anthier, violinist, delighted the largest audience of the season at the Morning Music Club concert on Thursday, 25th January, in St. Patrick's Hall. The concert was honoured by the attendance of Her

Excellency the Duchess of Devonshire and some guests. Miss Davies who lived for some years in Ottawa, has a smoothly sympathetic voice with resonance that lends itself readily to dramatic effects. She sings easily and clearly with a good range. Mr. Anthier shows wonderful colour in his execution. Both artists were repeatedly encored. Mrs. F. M. S. Jenkins at the piano gave the various numbers an artistic interpretation that was delightful.

The Ottawa Symphony Orchestra concert will be given on Wednesday evening, January 31st, in the Russell Theatre. A programme of exceptional interest has been arranged by Mr. Heins. One of the most interesting orchestral numbers will be Hamerik's "Symphony Spirituelle." Miss Aline Van Barentzen, the brilliant young American pianist, will play the Schumann Concerto. Miss Millicent Brennan, whose fine lyric soprano voice is well known, will sing amongst other numbers Saint Saëns "My Heart at Thy Sweet Voice."

Their Excellencies the Duke and Duchess of Devonshire have graciously extended their patronage, and will be present. Any surplus over expenses will be devoted to Patriotic work.

The Cherniavski Trio who have already been heard here twice this season will be heard again in the Russell Theatre February 7th, much to the delight of a large number of admirers they have won here.

We are indebted to Mrs. Sanford Evans for much delightful music. On Sunday afternoon last, through her kindness, we were enabled to hear Lieut. McGill Tate, of Montreal, in a delightful only-too-short programme of songs at the patriotic meeting in the Regent Theatre. Lieut. Tate has a baritone of lovely quality and sings artistically and with sympathy. To say that Mrs. Evans was at the piano is to say that the accompaniments were most enjoyable.

L.W.H.

\* \*

AMONG new instrumental numbers the most taking number is "Evensong" (Easthope Martin). Originally published as a piano solo in two keys, it is now available for Violin and Piano, 'Cello and Piano, and also for Organ.

## NATIONAL CHORUS CONCERT

SILENTLY SHOWING MADE BY THE SOCIETY—  
FINISHED SINGING A REVELATION TO THE  
AUDIENCE—THE HIGHEST LEVEL OF THEIR  
WORK REACHED.

THE singing of the National Chorus at their concert at Massey Hall on January 25th has elicited a universal tribute of sincere praise from all those who heard them, and their hearers were estimated to number more than twenty-five hundred music lovers. The chorus was composed of superfine material, the sopranos having a delightfully sympathetic, clear, and full tone, and the basses being exceptional in the production of a quality of voice, rich, round, and velvety. The finish of the work of the chorus was up to the standard of the excellence of the voices. They have never before attained such beauty and symmetry of detail, such sustained appeal of tone and such lovely gradations of shading as were manifested in Tchaikovsky's beautiful "Hymn to the Trinity," and Elgar's "The Shower." And in more virile singing, their rendering of the Epilogue from Elgar's "It comes from the Misty Ages," was stirring in its dramatic appeal, and made one regret that they had not the advantage of an orchestra to increase the dynamic strength of this intensely vivid outburst of patriotism. Another notable number was Elgar's setting for tenor solo and chorus of Lawrence Binyon's "To Women," a poem full of pathos in its glorification of the sacrifices of the women of the Empire to the World War. This was exacting music in regard to its demands on the fineness and subtlety of an expression that was deep but not violent, and the chorus acquitted themselves superbly in the test. And perhaps equally exacting in its demands of another kind was Coleridge Taylor's rhapsody, "Seadrift" which was marked by the same high standard both in technic and expression.

The chorus won high honours also in lighter selections of a more obvious character "to the general." And one may mention in this connection Fletcher's tuneful "Ring out, Wild Bells," and the old English ditty, "Sir Eglamore."

The solo vocalist was Mr. Morgan Kingston, the English tenor of the Chicago Opera Co., who more than confirmed the favourable impression he made here on his previous appearance. In Handel's "Sound the Alarm," the aria "Che Gelida Manina" from Puccini's "La Bohème," Sterndale Bennett's "Take, oh Take Those Lips Away," and Dvorak's "Songs my Mother Taught Me," his fine voice and warm feeling shone to advantage.

The accompanist at the piano was Miss Evelyn Hatteras, the organist was Mr. Otto James, both most satisfactory.

Dr. Ham may justly be proud of the results of his long and conscientious labour in training the chorus and his control of so distinguished a body of singers. He directed with his accustomed care with a singular absence of ostentation, and with no excess of gesture.

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## THE DUTIES OF AN ORGANIST

THE attainment of a diploma is an important point of departure in the life of many an organist. But it is as well to remember that an examination is not an end in itself, but merely a proof of attainment of a certain kind of knowledge. The object of education is not knowledge, but action. Knowledge is of no use until it is applied to some definite end. All life is a kind of examination, and happy the men who have their life's examination ready marked out for them. Organists are happy in this respect, for they have their distinct spheres and great powers for good and evil. The state of the branch of music which they are especially responsible for does not tend to show that they have used their power exclusively for good. No doubt they have great difficulties to face; such, for instance, as influential people with no taste whatever, and well-meaning persons with mistaken ideas of coddling instead of bracing the suffering and down-hearted. Organists should be the pillars of what is good and dignified, though not necessarily only supporters of what is merely called classical. Music ought rather to be divided into what is good and what is bad than into classical and popular. Every kind of music, from symphony to folk-song, can be good, though what is called popular is generally that which is merely vulgar, blatant, and obvious. But to be able to judge between good and bad, an organist specially needs to keep in touch with everything which is outside his mere organist's routine. He should hear orchestral music, quartets, and any kind of art that keeps his sensibilities alive and prevents him becoming stodgy and mechanical. Moreover, he should keep in touch with the progress of the art and know the really best music of his time, and not judge things too much by their technical qualities. Dexterity is an inevitable part of art, but fine thoughts that are expressed without much dexterity are often of infinitely greater value, though the peculiar training of organists often leads them to think otherwise.—*Sir Hubert Parry*



### "RULE BRITANNIA" IN GERMANY

(Special to MUSICAL CANADA by Wm. Saunders)

THE first of August, 1740, ought surely to be recognised as a red-letter day in the musical and literary annals of Great Britain, for on that date was performed for the first time in history, "A New Masque of Two Acts," as the *London Daily Post and General Advertiser* of the following morning describes it, "taken from the various Fortunes of Alfred the Great." The author of this new Masque was the famous Scottish poet, John Thomson, author of *The Seasons*, and the composer, the famous—and notorious—Dr. Thomas Augustine Arne. The performance took place at Cliefden House, the residence of His Royal Highness Frederick, Prince of Wales, son of King George II, which stood amid beautiful surroundings on the banks of the Thames, and the production of the masque formed part of a great Festival of music and drama held "in commemoration of the Accession of his late Majesty King George, and in Honour of the Birth of the Princess Augusta." The audience was a highly distinguished one, including as it did, their Royal Highnesses the Prince and Princess of Wales, with all the members of their Court. But the thing that made the day and the festival to be ever remembered with gratitude and joy, as long as the English language is spoken, and the truly British spirit of patriotism continues to fire the hearts and animate the souls of our countrymen, is not the mere fact of its having taken place before personages of so high a rank and lineage. This new Masque of *Alfred* is one long ode in honour of Britain; it is a crown of literary gold, but set in the midst of the gold is—the shorter ode—a shining gem whose brilliance will never dim. "Rule Britannia" is the lesser ode in question, and it is the fact that the first public, or semi-public, performance took place on that occasion that will for all time revive and reanimate the spirit and memory of that dead festival. The ode was sung by a certain Thomas Lowe, of whom Dr. Burney remarks, "Lowe has the finest tenor voice I ever heard in my life," and its popularity, if not immediate, was certainly not long in coming, for the whole of the libretto of *Alfred* was published in the very month of its first production, while the music of "Rule Britannia" appeared in the following year in a volume containing "The music in the Judgement of Paris, consisting of all the Songs, Duettos and Trio, with the Overture in Score." On the title-page of this book it was described as the *Celebrated Ode, in Honour of Great Britain, call'd Rule, Britannia*.

When one considers the fact therefore, that the popularity of "Rule Britannia" in Britain was sufficiently extensive to merit its publication as a "Celebrated Ode" in the year following its first performance, it is not by any means surprising to find it being circulated in Germany fifty years later. No doubt it would be heard in Germany very soon after its original production at Cliefden, and many years before its first appearance there in printed score, for it must be borne in mind that not only was there then a constant interaction of artistic coteries between the two countries, but our kings were then as much German as English, and although the children of the second George perhaps had a greater leaning towards English manners and institutions than to those of their father's country, there nevertheless must have existed even in their Courts, a strong Teutonic influence.

The earliest German version that has been traced is an undated publication in vocal score with harpsichord accompaniment, issued in Hanover with the title—

"Rule Britannia Frey Uebersetzt, Hanover, Gedruckt bey J. L. Lamminger Hofbuchdrucker."

All of the six original stanzas appeared in this version, but the translation is very indifferent in quality and only the first verse need be given here.

"Britannia, aus des Meeres Schoos,  
stieg auf des Schöpfers Wink hervor.  
Dir zog hochahndend dein Genius das Loos,  
und jubelnd sang ein Englechor:  
Hersch "Britannia! der weite Ocean  
sey deinen Scepter untherthan."

The name of neither the author of the words nor of the composer of the music appears upon this publication. A more complete edition of the song, in which the original English words appeared with the accompanying German translation was soon afterwards issued however, with the title:

"Rule, Britannia am Höchster-freulichen Geburtsteste Ihre Majestat der Königin Charlotte den 18 Januar 1799 auf dem Grosser Königlichen Schlosstheater vom Herrn Schauspiel-Director Ignaz Walter nach der von I. G. F. Brauer versuchten Uebersetzung gesungen."

There have no doubt been many German versions since 1799 and one at least came under my own notice about two and a half years ago. I was looking over a number of song-books in a music-seller's shop in Lubeck when I came upon the old familiar tune. The words constituted no mere translation of Thomson's stirring ode, however, but an original German poem of the "Deutschland ueber alles" type. Unfortun-

ately, I did not then purchase the volume or even take a copy of the words, thinking, as so many of us to our own undoing have often thought, that I could get it any time. Like the Kaiser's men, however, we shall drink to the "Day", when more shall be heard of this.

It has long been the habit with a certain type of musician and critic in this country to sneer at the music of "Rule Britannia"—blatant, bombastic, banal, are a few of the epithets culled at random from some recent *critiques*,—yet, on matters of musical taste, I, for one, should always prefer to take, before the ignorant dicta of such miserable penny-a-liners, the authority of Beethoven and Wagner, who with all their German nationality, are incontestibly two of the greatest musical composers the world has ever seen, or is ever likely to see. And on the subject of "Rule Britannia" they have both expressed an opinion in a manner that is certainly unequivocal in its directness and decision. Each work of an artist may generally, without reserve, be taken as the expression of the highest artistic consciousness of its creator at the time when the work in question was produced, and it is unthinkable that either a Beethoven or a Wagner would, respectively, ever have incorporated into any of his works, a tune that was likely in any conceivable sense to have detracted from the general artistic quality of such work. The taste of these great composers on matters of æsthetics was indeed seldom at fault, and the self-criticism of one of them at least, was severe to excess, and I cannot under any circumstances assume that they could both have been wrong in their estimation of "Rule Britannia." Beethoven made use of it on at least two occasions, first in 1894, when he adapted it as a pianoforte piece with variations; and then ten years later, when he again incorporated it in his Battle Symphony, "Wellingtons Sieg, oder Schlacht bei Vittoria." Neither of these productions is in the category of the composer's greatest achievements, but there can be no mistake that in both, our national tune has been invested with no inconsiderable degree of Beethoven's greatness. The opinion of Wagner was stated in more definite terms even than was that of Beethoven. He expressly declared that the first eight notes of the tune embodied the whole character of the English nation, and he used it as a motif for an overture, the history of which is already well known in musical circles. It constitutes itself one of the great romances of music. Truly, a prophet is not without honour, save in his own country.

Such is the story to date of "Rule Britannia" in Germany, but the Epilogue remains to be told. In the port of Hamburg there are just now a

number of British ships which were detained by the authorities there, on the outbreak of the present war. At first, the officers and crews of these vessels were allowed to remain on board their respective ships, but owing to the foolish conduct of some of these Englishmen, a considerable amount of friction arose gradually between them and the German soldiers posted as sentries along the quays. Greater restrictions were imposed upon them and one of the new rules was that no music should be performed on any of the ships. Had these orders been faithfully carried out, I have no doubt that matters would still be proceeding smoothly enough in the old Hansa town. But one evening some fatuous mate or engineer must needs blaze abroad from his gramophone the immortal strains of "Rule Britannia," and as may well be imagined, the effect of a red rag upon a bull was as nothing to the effect this breach of orders had upon the Imperial authorities now in charge at the port of Hamburg. In a word, this performance of Arne's fine old song was one of the chief contributing causes of the various crews being transferred from their own comfortable ships, first to an insanitary hulk moored in the River Elbe, and afterwards to the Concentration Camp at the Race-Course of Ruhleben near Berlin, where they are now interned with other English tourists and residents detained in Germany when the war was declared.

W. Saunders.

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#### NOTED CANADIAN CRITIC DEAD

THE death is announced at Winnipeg of Charles H. Wheeler, for more than twenty-five years the musical and dramatic critic of The Tribune of that city. Mr. Wheeler had reached the advanced age of 78 years, and his death was caused by shock occasioned by a fall when returning from the theatre. Mr. Wheeler was an accomplished critic of the old school, and was conservative and conscientious in his judgments. By profession he was an architect, but, although as such he gained more than local distinction, he retired from the active exercise of his profession some years ago. His principal achievement was the designing of Holy Trinity Church, Winnipeg. Mr. Wheeler was born at Lutterworth, North Lancashire, and came to Canada with his wife and children in 1882. He was universally respected and much liked.

For some years Mr. Wheeler was special correspondent of MUSICAL CANADA.



# GOURLAY PIANOS



IT is but fitting that Gurland Pianos, representing "the highest type of Canadian piano-building," should be manufactured in Art Cases, designed and decorated in the pure style of the different art periods of the seventeenth, eighteenth and nineteenth centuries.

The "Old English" style (here illustrated) finds favor with people of refined taste, for it is a piano above criticism in the beautiful simplicity of its exterior, and possesses a charm and sonority of tone, and perfection of mechanical excellence that equals the best pianos of the world.



## GOURLAY, WINTER & LEEMING

188 YONGE STREET, TORONTO

### ACADEMY STRING QUARTETTE

THE Academy String Quartette's second concert of the season on January 18th in Foresters' Hall was a decided success. The programme was ambitious, inasmuch as it included the Beethoven Quartette in F Major, Op. 59, the first of a set of three dedicated to the Russian Count Rasounoffski, which marked a development in the composer's style, as compared with his earlier quartettes, and which require a higher standard of interpretation and also of execution. Mendelssohn is reported to have said that this quartette was among the most Beethovenish of all Beethoven's works, and there is also a story that Bernhard Remberg, the celebrated violoncellist of his time, pronounced his part "unplayable," and threw it to the ground. The work is exceptionally long, and in development of the various movements may be said to be complex. The performance was lucid in interpretation, and finished in technical achievement. The other work given by the four players was Mozart's grateful Quartette in D minor, No. 13, transparent and melodious music with a backing of profound musicianship in the working out of simple ideas. The ensemble of the players in this quartette was distinguished for sympathetic accord, refinement and delicacy of interpretation and charming fancy in the trio of the Minuet. Mr. Von Kunitz, as leader, can be warmly praised for the pronounced artistic advancement of the quartette since its foundation. The vocalist was Mr. Vivian Gosnell, bass baritone, who in a varied selection made a most favorable impression. He has a mellow voice of good substance, which he manages with skill and judgment.

Mr. Richard Tattersall played the piano accompaniments with his accustomed ability.



### MISCHA ELMAN RECITAL

THAT extremely popular little violinist, Mischa Elman, played to a record audience at Massey Hall on January 24th and obtained one of the greatest triumphs of his career. He was in splendid form, playing as if inspired, a lovely tone, appealing sentiment, and astonishing range and surety of *technique* being convincingly in evidence. His principal numbers were Nardini's Sonata in D major, Vieuxtemps' Fifth Concerto, Schubert's "Ave Maria," "Poeme" by Chausson and the Paganini Caprice in A minor. He disappointed many by not playing the Ernst "Elegie," which he had advertised. His encores were many. He had the advantage of having Mr. Philip Gordon as accompanist.



### THE CHERNIAVSKI TRIO

ONE of the brilliant concerts of the season was the recital given by the Cherniavski Trio at Massey Hall on January 12th. They won a greater artistic triumph than even that achieved on the occasion of their first visit. They proved their mastery of ensemble playing in the trio for piano, violin and 'cello by the Russian composer Arensky, a work distinguished by spirit, feeling and fancy. The violinist, Leo, gave Ernst's extremely difficult Concerto in F sharp minor, revealing dazzling execution and an elastic, warm singing tone. The pianist, Jan, an exceptionally gifted and finely trained player, contributed Chopin's Nocturne in E major, Prelude No. 24

and Scherzo in B flat minor. The Nocturne was beautifully rendered while the two other numbers were feats of virtuosity. Mischel, the 'cellist, played the Saint-Saëns Concerto in A minor with skill of technique, and refinement of tone and style. The highly satisfactory accompanist was Alex. Czerny. Recalls and extra numbers were numerous.

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#### CENTENNIAL METHODISTS CHOIR

AFTER a long interval Handel's *Dettingen* ("Te Deum," composed and first sung in St. Paul's to commemorate the victory of George II. with the mixed "Pragmatic army" on a Bavarian field was again rendered in Toronto, January 4th. It was undertaken by the choir of the Centennial Methodist Church as the second part of their annual concert. Considering the tremendously heavy character of the composition, as well as in the instrumental as the vocal parts, the rendering was creditable. The two chief choruses, "To Thee Cherubim," and "Thou Art the King of Glory," were remarkably successful, and the soloists, without exception, sang admirably, Mrs. E. G. Gissing, soprano, and Miss Nellie McNeil, contralto, revealing sweetness and expression. But the Handelian piece is certainly ambitious for a relatively small choir to undertake. The first part of the programme was varied. It included two violin solos by Mr. F. E. Blachford, 'cello solos by Mr. Leo Smith, two charmingly executed piano solos by Miss Eugenie Quehen, and a string quartette of Messrs Blachford and Smith and Mrs. L. Hayes Smith and Miss Madge Murphy. The conductor was Mr. J. E. Middleton.

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#### HIGH PARK PRESBYTERIAN CHURCH CHOIR CONCERT

A CONCERT that attracted great local interest was that given on January 9th by the choir of the High Park Presbyterian Church, under the direction of Mr. Edward L. Crawford. The attractive programme was rendered with good musical finish by a select chorus whose singing reflected great credit on their director. The solo singers, Courtice Brown, tenor, Mrs. James Woodland, soprano, Mrs. Ruth R. Cross, contralto, gave an excellent account of themselves and obtained flattering recognition. M. F. C. Liddle, organist, contributed several solos with uncommon taste and skill. Assisting artists were Theodore Martin, tenor of the University Place Presbyterian Church, New York, who although a stranger, won a cordial reception by his smooth and expressive style, our own Arthur

Blight, the distinguished baritone, and Mr. Franklin Legge, pianist, who were given enthusiastic recalls.

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#### YULE TIDE CONCERT

THE choirs and orchestras of Walmer Road Baptist and Parkdale Methodist Churches gave a successful Yuletide concert on January 2nd. Mr. E. R. Bowles conducted the chorus, Mr. Farringer the orchestra, and Mr. W. F. Pickard officiated as organist, all three ably sustaining their acknowledged reputation as musicians. The vocal soloists were Miss Lillian Kirby, contralto; Miss Clara St les, soprano; L. M. Spence, baritone, and Ernest Hazeldene, tenor, whose singing made a most pleasing impression. There was a large audience.

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#### THE LATE JOHN CARTER

THE death of Mr. John Carter has removed from us one of the musical pioneers of this city. He was born in England, one of a family of well-known musicians, organists and composers. In 1856 he was induced to accept the position of organist of St. James' Cathedral, Toronto, and arrived here in October of that year. He at once, with youthful energy, set to work to organize the musical talent of the city, and the following year gave the first oratorio performance ever given in this Province, the work being the "Messiah." One may mention that the first oratorio performance in Canada was given in Quebec by his brother, Henry Carter. The Toronto production made quite a musical stir, all the seats being sold, and five dollars being offered for a ticket, without takers. Mr. Carter, encouraged by his success, repeated the oratorio, and subsequently gave "The Creation," and in 1861-62 formed the Toronto Musical Union, and produced the "Messiah," "Hymn of Praise," Handel's "Dettingen Te Deum," Romburg's "Lay of the Bells," "Judas Maccabeus," "Stabat Mater" (Rossini), and the operas "Trovatore" and "Martha." The Musical Union some seasons later died for want of public support. Mr. Carter was not without opposition during his career of activity. A rival organization was formed, under the direction of Rev. Mr. Onions, with the name of the Metropolitan Choral Society, and divided musical society into two factions. In the seventies Mr. Carter produced his brother's (William) cantata, "Placida, the Christian Martyr," in St. James' Schoolhouse. With the advent of Dr. Torrington in 1873 Mr. Carter abandoned the oratorio field. He was an accomplished musician and organist of the old



school, and must be credited with having done valuable work in the cause of local music.

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#### MISS VIRGINIA COYNE'S RECITAL

MISS VIRGINIA COYNE won a distinct success at her piano recital on Thursday evening, January 18th, in the Conservatory of Music Hall, in which she was ably assisted by Miss Sydney Aird. Miss Coyne is one of Mr. Frank Welsman's most accomplished pupils, and her remarkably clear cut and artistic performance of the exacting programme given on Thursday night speaks volumes for her ability and musicianship, as well as her capacity for hard work so essential to the aspiring artist.

She gave a well-rounded interpretation of the Grieg Sonata, Op. 7, as her opening number. The Mendelssohn Variations Serieuses were delightfully treated, the performance being remarkable for finish of execution, effective contrasts of tone, and a refreshing warmth and spontaneity which she imparted to the work as a whole. In a group containing the Sgambati Gavotte, Stecherbatcheff "Clair de Lune," Brahms' Capriccio, Debussy Arabesque, No. 2, and the MacDowell Polonaise, which afforded ample scope for a display of versatility, Miss Coyne was equally happy and succeeded admirably in grasping and portraying the varying moods of the different composers. The climax of the evening came, however, with the final number, Liszt's 12th Rhapsody, which was played with plenty of animation, breadth and power when required, and astonishing technical facility and precision. Miss Coyne may well be congratulated on the success of her recital. Miss Sydney Aird lent valuable assistance by her artistic singing in two groups of songs. Miss Aird's pleasing personality and richness of voice combine to make her ever a favorite with her audiences.

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#### TORONTO CONSERVATORY OF MUSIC

THE first half-year of the 1916-17 season which closed on January 30th, witnessed the most significant development as regards registration of pupils and the general efficiency of the institution which it has as yet been able to record. Particularly gratifying is the enrollment of professional students from distant points including the Eastern and Western Provinces of the Dominion and a number of States of the adjoining Republic.

The Winter examinations of the Conservatory again reveal an increase in the number of candidates over any mid-Winter period of previous years. Such a growth, particularly during the present period of war, is a certain indication of

the prestige which is enjoyed by these examinations and the constantly growing loyalty of the best teachers of the Dominion to the exceptionally high standards obtaining in connection with the Conservatory's prescribed tests. The Conservatory has consistently avoided any desire to popularize its examinations at the expense of their efficiency and the real merit of its awards are gradually being realized throughout the country generally.

The regular Fortnightly Rehearsals which were interrupted by the Christmas vacation period will be resumed on February 7th. These recitals are serving to introduce a large number of gifted pupils of the institution drawn from its piano, vocal, violin, organ and composition departments. A high standard of programme and performance is maintained in these special programmes. Recitals in consecutive order, as regards grades, are also given weekly, generally on Friday afternoons, by pupils respectively of the Intermediate, Junior, Primary, and Elementary grades.

The friends of Miss H. Ethel Shepherd who has for some years been one of the most successful of Canadian teachers of voice culture and singing, will be pleased to learn of the recovery from her recent very severe illness which necessitated her absence from the Conservatory for the first two terms of the academic season. Miss Shepherd resumes her classes in February on her return from Atlantic City.

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#### THE HAMBOURG CONSERVATORY

THE Hambourg Conservatory attendance shows a steady increase, and is now over seven hundred and fifty. A series of recitals at the Conservatory, in aid of the Red Cross, have been well attended. Programmes have been given by Messrs. Vigneti, Boyce, Genoa, Broadus Farmer and Ernest Farmer and Misses Anderson, Gillies, Danard, Hill and Denison, aided in each case by pupils. Evenings by Misses Bowerman, Jinks and Morris and Mr. Lynde are still to follow.

At the Saturday pupils' musicales, Mr. Ernest Farmer has introduced an innovation. Since pupils in the earlier grades rarely have an opportunity of hearing the pieces they study played with high artistic finish, he is playing at the end of each programme three pieces much studied by the junior pupils. His numbers include the recently published sketches by Colin C. McPhee.

Mr. Boris Hambourg is absent on a concert tour which will extend to the end of February. Press notices received so far are, as might be expected, enthusiastic in tone. Mr. Gerald Moore, who accompanies him, is receiving

favorable notice. Of a piece of his own composition, which he played as an encore, the *Winnipeg Tribune* says, "One of Master Moore's encores; a sweet, romantic selection, will not soon be forgotten. It made a deep and merited impression stamping the performer as a brainy, artistic lad." Quite a tribute to the seventeen-year-old composer.

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#### CHOIR CHANGES IN TORONTO

MR. ARTHUR BROWN, baritone, has just been appointed to the Church of the Redeemer. Mr. Jack White, tenor, to Chalmer's Church, and Mr. Ernest Warren to Jarvis Street Baptist. All three are from the studio of Dr. Edward Broome at the Conservatory. Mr. Austin Douglas has resigned from Walmer Road Baptist Church to become bass at Jarvis Street Baptist Church.

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#### NEW BOOKS

NEW LIGHT ON THE OLD ITALIAN METHOD, by David C. Taylor. H. W. Gray Co., New York. Price, \$1.00. This is a new treatise on singing from the pen of the author of "The Psychology of Singing." The basis of the author's discussion is that the modern system of voice culture is founded on the belief in the necessity of direct vocal management; that the only solution of the vocal problem is contained in an insight into the muscular operations which must be performed in correct tone production, combined with an understanding of the acoustic and mechanical laws bearing on the vocal action. It is explained that in the old Italian method no attention was paid to the physical basis of faulty tones. Its system was to arrive at the correct manner of voice production through the singing of beautiful tones which were attained purely by mental suggestion and instinctive guidance. An immense degree of harm has been done by teachers of the mechanical and anatomical schools, many beautiful voices having been ruined. Mr. Taylor explains his theories fully and suggestively and his book can be heartily recommended to teachers and singers.

MUSIC NOTATION AND TERMINOLOGY, by Dr. Karl W. Gehrkens. The A. S. Barnes Co., 381 Fourth Avenue, New York. Price, \$1.20. The work contains a comprehensive list of terms used in music with their definition and derivation, spelling and pronunciation. It will be of great value to teachers and students and well adapted for Conservatory use.

#### A CHILD'S DAY IN SONG

This is the title of a volume of songs for juveniles, the verses by Mabel Livingston Frank, and the music by Mana Zucca, with pictures in colour by Norah Whitelaw. It is published by Schirmer of New York, price \$1.50. This book will make a splendid gift to children with musical taste, words, music and pictures being such as they will delight in.

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#### RECIPE FOR A MUSICAL PLAY

A RECIPE for a musical play is given by Mr. W. J. Turner in a recent issue of *The New Statesman*. "To me," he says, "a musical play sounds delightful until just after I have been to one; then I realise that a musical play is what you get when a composer who cannot write music is introduced to a dramatist who cannot write a play, and collaborating with him and finding the result hopeless buys jokes from the carpenters and scene-shifters, rummages in second-hand music shops for old songs to crib from and when the mixture has been sufficiently rehearsed by a popular comedian without a memory and a charming young lady without a voice, advertises the result as 'a new musical play.' The critics of the dailies are at their wits' end to know what to say about these protean monsters who retain the same body under a multitude of faces; and the editors are in an even worse plight, for they never know whether to send their music critic, their prize bulldog expert or their police court reporter, except of those happy journals where one man combines in his own person these important offices."

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#### A SOUVENIR OF 1850

A VALUABLE souvenir of the early musical life of Toronto has been sent Dr. A. S. Vogt from an unknown donor at St. Catharines, in the form of a State concert programme, of a performance given "at the Temperance Hall," Toronto, on January 31st, 1850. The programme is printed on satin, and is headed, "Toronto Philharmonic Society. The second concert of the society, under the immediate patronage of his Excellency the Governor-General and the Countess of Elgin and Kincardine." The concert was conducted by Mr. H. Schallehn, who, besides conducting the orchestra in several overtures, accompanied songs, etc., played a violin solo and the clarinet obligato to a vocal solo. The overtures were Lindpainter's "Joco," Mozart's "Le Nozze di Figaro," and Rossini's "Semiramide." The principal vocal soloist was a Mr. Humphries and the accompanist a Dr. Holmes. The programme included several glees and choruses.



**MR. HERMANN LOHR**

A POPULAR COMPOSER OF SONGS—A PLAY-WRIGHT ALSO.

MR. HERMANN LOHR, the composer of so many well-known songs, was born at Plymouth, England, and comes of a musical family, his father being the late Frederic N. Lohr, from whom he inherited his musical gifts. At an early age he showed such aptitude for the art he was eventually to adopt, that when quite a child he was frequently invited to play his own compositions to friends of the family.

Like many another musician, his first tuition was received from his mother, from whom he learnt to appreciate all that was best in musical art. In the autumn of 1889, he entered the Royal Academy of Music, where he pursued his studies under Mr. Frederick Corder for Composition, and the late Mr. Frederic Westlake, for Pianoforte. As a student he won several distinctions, gaining amongst others the Charles Lucas Medal, awarded for Composition, one of the most coveted distinctions of this Institution.

Though Mr. Lohr has held several organist appointments and has had a wide experience as a teacher, he has always devoted his energies mainly to composition, and the list of works he has already written is even now of considerable length, embracing two operas, many orchestral works, song cycles, and a large number of smaller pieces. Mr. Lohr has lately devoted much of his time to song-writing, and for several years past he has been under contract to write exclusively for Messrs. Chappell & Co., who are now, perhaps, the most industrious song publishers in the kingdom, and many of the songs published by the firm from his pen have already attained great popularity.

Amongst his many successful contributions to the song world are several Irish songs, as for example such world-wide favourites as "Two Little Irish Songs," and "The Little Irish Girl"—the sales of these songs have already far exceeded a hundred thousand copies. But Mr. Lohr has written many more Irish songs, though perhaps, due to their more humorous character, those mentioned are the widest known. Amongst his most serious may be mentioned "Songs in Exile," "Four Irish Lyrics," &c. His success as a writer of Irish songs is certainly due to his having married an Irish lady, a singer of distinction, Madame Florence Daly, who has a great reputation for her delightful singing of Irish songs.

Apart from Mr. Lohr's lighter songs, he has written many notable successes, and among his books of songs, wherein he has written his best work, one should mention "Songs of the Norse-land," written and sung by Mr. Kennerly Rumford, and containing the well-known "Eyes that used to gaze in mine," "Romany Songs," written for the same singer, with the popular "Where my Caravan has rested," "The Roumanian Songs," written for and being sung all over the Empire by Madame Kirkby Lunn, "The Garland of Song," "Garden Songs," and two volumes in the Portrait Series. One of Mr. Lohr's latest songs, "Little Grey Home in the West," seems likely to break all previous records of sales and its popularity was assured from the first time it was heard.

Mr. Lohr does not expend all his time in the writing of songs, and some little time back he wrote a very successful Christmas Play, "Our Little Cinderella," which was delightfully produced at The Playhouse, London, by Mr. Cyril Maude, who himself played in it. He has also had produced at the Lyric Theatre a one-act opera by the Charles Manners Opera Company, and as Mr. Lohr is devoted to the stage and rarely misses any important production, he may be heard in this branch of his art again before long. Mr. Lohr is a keen lover of outdoor games and he spends his time when away from work at golf, of which he is an enthusiastic player.

\* \*

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\* \*

MR. RUTHVEN McDONALD, who has had a most successful tour in the West, is expected home about the middle of the month.

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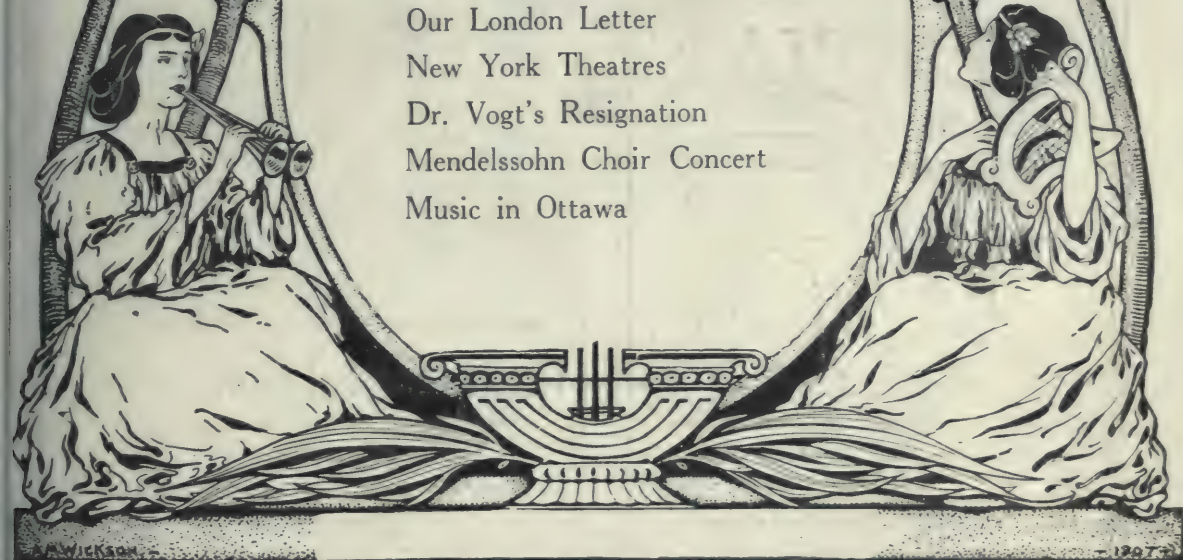
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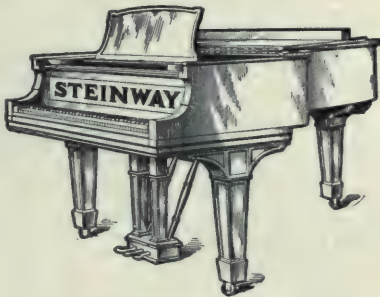
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#### DR. VOGT—AN APPRECIATION

THE announcement of the resignation of Dr. A. S. Vogt from the conductorship of the Mendelssohn Choir was received by the musical community with deep regret. After developing choral singing in Toronto to the highest degree of perfection ever reached in Canada—and perhaps it is not claiming too much to say in America—Dr. Vogt has found it necessary because of the pressure of other work, to lay down the *bâton* that for so many years he has wielded with such pronounced distinction. Dr. Vogt's labours have been of immense service to the cause of choral music in its most highly finished exemplification. They have caused a general uplift in this sphere of musical activity all over the province of Ontario, chorus masters taking lessons from his methods and endeavouring to approach his artistic results. He made the Mendelssohn Choir not only a virtuoso choir, but an orchestral choir, revealing a beauty of tone, a Meissonier finish of detail, and a wondrous dynamic power that had been thought unattainable. He also made the Mendelssohn Choir a *Messa di voce* choir, rivalling in this respect the accomplish-

ment of great solo singers. This last quality was one that caused infinite surprise to the music lovers of Boston, who until the choir sang to them had not thought it possible that such choral gradations and governance of tone could be reached. Dr. Vogt has established a standard of a *cappella* singing that will make it a tremendous task for any successor to equal. It is not necessary to expatiate on Dr. Vogt's pre-eminence as a choir conductor, an appreciation in his case can be brief, because, one is not under the necessity of making reservations or of qualifying praise.

\* \*

#### UN PO D'ITALIANO

By FRANCESCO BERGER, in the *Musical Record*.

THE other day, when giving a lesson on a Piece by Philipp E. Bach, with the title "Solfeggietto," I asked my pupil if she knew what the word meant; and not only was she ignorant of it, but she did not even know what language the word is in! This, by the way, is not so infrequent as one would imagine. The average pupil is content to "play a Piece" without "bothering" about such



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trifles as languages. At an Examination I once asked a candidate what she was about to play, and she replied: "The Bayruss by Shopping, which is the Russian for Mazurka." She meant Chopin's "Berceuse."

One of the beauties in Italian is that a substantive or adjective can be increased or reduced by the termination of the word itself. For instance, it is not necessary, in speaking of a small house, to call it *una casa piccola*; you can say *una casetta*. Nor need you say *un gran ladro* for a big thief; you can speak of him as *un ladrone*. In English we have adopted something of the kind, but, as yet, only partially. Though we say, a booklet, a rivulet, a streamlet, we do not say a manlet, a womanlet, a houselet. On the other hand, we have incorporated into our language many words which were originally Italian augmentatives, such as balloon, saloon, buffoon, from *ballone*, *salone*, *buffone*.

Sometimes the same Italian word lends itself both to increase and to reduction. The word *tromba* (a trumpet) can be diminished into *trombetta* (a small trumpet) or augmented into *trombone* (a big one). From *viola* (a viol) we derive *violino* (a little viol), as well as *violone* (a big one). And this big one can be reduced into *violoncello* (a smaller big one).

*Solfeggietto* is merely a small *solfeccio*, and the word "solfeccio" is derived from *sol*, *fa*, the Dominant and Subdominant which determine the tonality of the Tonic. To sing the names of the notes, in a vocal Exercise, is to *solfecciare*. To sing the notes to one vowel (generally, but not necessarily, "ah,") is to *vocalizzare*.

I have heard the question asked: Which of the two expressions "Andante" or "Andantino" implies the slower pace? Now, whatever the word in its original form may mean, it becomes reduced by the additional termination of "ino" or "etto," or their feminine equivalents, "ina" or "etta." By this rule "Andantino" must mean a little Andante; and the only remaining question is: What does "Andante" mean? We all know that *literally* it means walking, going; but by usage, it has, in musical phraseology, come to stand for "slow," though not extremely so. If we moderate the meaning of "slow" by saying "a little slow," surely that must be slightly quicker than without such modification. There ought not to be any doubt about this. By the same process "Largo," which literally means "broad," but musically stands for "very slow," becomes, when reduced, "largetto," not quite so slow as Largo. Of other musical expressions that have acquired a conventional meaning, "Allegro" is one. Its literal meaning is "lively," but it now stands for "quick." Any "quick

Movement" is spoken of as "an Allegro." But when Pecksniff helps himself to a dry biscuit in "Martin Chuzzlewit," and observes: "Let us be merry," he would, had he been speaking Italian, have said: "*Vogliamo star' allegri.*"

The word "Trio" as part of a "Scherzo" or "Minuetto" is a frequent puzzle. Why is it called "Trio?" It is not certain how the word first came to be used in this connection. Possibly it meant that this section of the entire Movement should be executed by *only three* of the band of performers; something approaching the distinction between "solo" and "tutti" in a Concerto. Or it may have been intended as a sub-title for a *third* section of the whole Movement. At any rate, by conventional usage, it now stands for that part of a Scherzo or Minuetto which interposes between the first rendering and its repetition.

The few bars of Pianoforte music which precede a Song are frequently, but erroneously, spoken of as its "symphony." This may have arisen from the Italian, in which language a prelude of any kind to a musical Composition of any kind is called "*sinfonia.*" But, in English, the word, so used, is quite out of place; being introductory, and not symphonic, these bars should be called "Introduction" or "Prelude."

Plenty of instances could be mentioned of words in our own language, as well as in others, which have acquired a conventional meaning, and when once this has happened they never revert to their original sense. By increasing the number of these, we are hastening on the time when language will be used, *not to express* our thoughts, but to disguise them. When that day arrives, people will resort to Music as a more universally understood, more generally accepted, mode of communication, than language. The man who meets a friend in the street, instead of addressing him with: "How do you do? Fine morning," will do so by humming "*Ecco ridente,*" the melody of Almaviva's entry in Rossini's "*Il Barbiere,*" and the suitor for his lady-love's hand will propose to her by singing "*Là ci darem' la mano.*" The housewife will confide to her bosom friend the misfortune that her cook has a "given notice" by means of the opening phrase of Beethoven's C minor Symphony, and the successful operator on the Stock Exchange, on returning to his suburban villa, will greet his expectant spouse by whistling Haydn's "With joy th' impatient husbandman." What a golden time that will be for Professors of Music and publishers!

How badly some English people pronounce Italian words! Who has not heard them say "Contralto" with the "a" pronounced like "ay,"

instead of "ah"? And in the word "Cantata," though they sound the second and third vowel correctly, they still adhere to "ay" for the first. And yet Italian is the easiest, for pronunciation, of all European languages. It has no nasal sounds like French; no guttural ones, like German; and no mute letters, like English.

\* \*

## LONDON NOTES

ACTIVITIES OF THE SEASON JUST CLOSED.—

COVENT GARDEN OPERA ABANDONED SINCE 1914.—SAFONOFF CONDUCTS LONDON SYMPHONY ORCHESTRA.—SIR THOMAS BEECHAM'S FINE PRODUCTIONS OF MOZART OPERA.

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The season just over showed great activity amongst recital givers as well as in the number of orchestral and chamber music concerts. The London Symphony Orchestra, many of whose members appear in khaki, is giving but one concert a month and the first three of the series were conducted by Wassili Safonoff, whose readings were uneven. The first concert was entirely devoted to works by Beethoven and it was remarkable to notice how uninteresting even the greatest compositions seem when the conductor is not in form. At the second concert he gave a performance of Tschaiikovski's Fourth Symphony that thrilled the audience by its dramatic intensity and vigour. At this concert Albert Sammons, the violinist, tackled the Elgar Violin Concerto, which seems to be a sort of "jig-saw" arrangement of all the difficulties a violinist could encounter. Musically it is very dreary and the only satisfaction one got was to notice how completely Mr. Sammons' technical outfit could grapple with the difficulties. It is entirely lacking in intellectual and emotional interest and might well be called "Much Ado about Nothing."

The London String Quartette has given a double series of Chamber Music concerts during the season, which like the proverbial snow ball have gained in interest and patronage at each successive concert until they promise to compete in popularity with the one-time Classical Concerts made famous by the Joachim Quartette. They have given very interesting programmes including many novelties and it is to be hoped that the war will not claim any of the members, as such a combination is necessary for the education of young music students and music lovers, and a quartette of such perfect *ensemble* playing and understanding is not developed at a moment's notice.

The Bechstein Hall, about which I wrote



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recently, has been purchased by an English firm who will carry on the business as hitherto with the exception that only English and French pianos will be available. The hall has been renamed the "Wigmore Hall" after the street in which it stands and will be under the same manager as formerly—Mr. Pearson, who is sure to receive a warm welcome both from artists appearing there with whom he was always most popular, and with the audiences, as he left nothing undone which could increase the comfort of its patrons. Another advantage of this change is that there are no restrictions as to the choice of pianos used in the hall. The first concert given at the Wigmore Hall was a Sonata recital of Beethoven's violin and pianoforte works in which Safonoff and Sammons joined forces.

In the operatic world the problem of keeping the flag flying is becoming serious. Male vocalists are being engaged for The World Opera and it is doubtful whether some of the companies can continue. There seems to be no serious dearth of baritones and basses, but most of the tenors now appearing before the public, in London at any rate, are eligible for military service. Sir Thomas Beecham, however, is bravely fighting against the odds and his season at the Aldwych will be in full swing until the middle of next month when I understand his company go on tour, but I hope we may look forward to his return for a summer season when perhaps we may hear some new Russian works.

The Royal Opera House, Covent Garden, which has been out of business since 1914, has been taken over by the Government and is being used as a warehouse for furniture and fittings of some of the large hotels commandeered by the Ministry of Munitions. All things considered it is remarkable how few people regret the inactivity of Covent Garden. The younger generation found the methods there antiquated, especially after the opportunities given them by the Beecham *regime* of hearing more modern works dressed in up-to-date scenery and costumes. It will be impossible to revert to the conservatism which ruled at Covent Garden. The whole system was wrong. A company of artists collected from the farthest corners of Europe, often people who could not converse except through a third person, could not, no matter how great they might be individually, give fine *ensemble* performances without adequate rehearsals as is possible in a repertory company such as we now have at the Aldwych Theatre. It was not a case of "the play is the thing," but some special star.

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am are splendid examples of what can be done with rehearsing. The "Magic Flute" is a cameo in finish and style, the comedy in the passages between *Monostatos* (Alfred Heather) and *Papagino* (Frederick Ronalow) is delightful and never oversteps the line between the light touch of fine comedy and the vulgar buffoonery of farce. The prehistoric suffragettes were not mere mouthpieces of that autocrat *Astrifamente*, but ambassadresses with a mission to fulfil, and a way of proving to the audience that they had "the goods." We were spared that inanimate trio standing as if glued in one position. They had a sense of pose and movement and made their scenes interesting and intelligible. Robert Radford's magnificent bass voice is specially suited to the priests' music, a type of music which a certain section of the English public trained in oratorio is bound to approve. The atmosphere he created in the Temple scene was greatly enhanced by the appropriate stage setting and the impressive singing and dignified bearing of the male chorus.

The *Queen of the Night* was very shadowy and although she managed to sing an F in alto her voice was entirely inadequate to express the relentless anger of *Astrifamente*.

Canadians are well to the fore in the artistic world and Torontonians will welcome the news

that one of their townsmen, Mr. A. Acton Bond, that indefatigable director of the British Empire Shakespeare Society, is the first person to receive the Honorary Fellowship of the Royal Academy of Music, for Elocution, a well-merited recognition of the work he has done for the institution since his appointment as Professor of Elocution. Owing to the increase in pupils since his appointment and the interest shown in this branch it has been found necessary to issue Diplomas for elocution.

Mr. Acton Bond seems to have a special gift for training students. At recent performances I attended in which his pupils appeared they, almost without exception, were free from the amateurish awkwardness one associates with beginners, but many of them had that freedom from self-consciousness and a sense of the stage which some artists seek in vain for throughout their careers.

Consequently there was a delightful naturalness in the acting and clearness of diction which can only be arrived at by a teacher who can inspire his students with confidence and enthusiasm.

You will probably have heard of the sad blow Harry Lauder has received by the death of his only son, who after being wounded twice had just returned to the trenches in France when he was



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killed. Harry Lauder had not appeared in London for a considerable period and had just recently made his first entry in a *Revue* called "Three Cheers." The shock prevented him from playing, and as there was no one on hand so attractive to the box office receipts, the theatre had to be closed for the greater part of a week. As this meant throwing about two hundred people out of employment Mr. Lauder decided to return and the theatre could not hold the crowd who wished to show their sympathy to this popular comedian and the reception he got at each appearance has probably never been equalled in stage history. MELOS.

\* \*

**NEW YORK THEATRES***(Special to MUSICAL CANADA)*

THE war has, of course, brought forth its crop of good, bad and indifferent plays. Some of them, like "Under Fire," have been entertaining and successful, and not a few of them have trailed off into snivelling melodramas.

The latest attempt to use the European conflict as a background is a pretty little play called "Lilac Time" which is at present showing at the Republic Theatre. Miss Jane Cowl is co-author with Miss Jane Murfin, and plays the chief role. The action takes place in a cottage in a little town of Northern France, just behind the firing line. A major and four junior officers are billeted with the French family, and Jeannine (Jane Cowl) is the daughter. The story of the play deals mainly with the romance of this charming daughter of provincial France and Lieut. Philip Blythe of the British Army. The contrast between the peaceful little cottage with its wealth of blooming lilac trees, and the grim horrors of the great war injected through the presence of the British officers, who are continually coming and going between the house and "no man's land" that lies just beyond the rumble of the artillery, faintly heard, is well drawn.

Miss Cowl does some of the best acting I have ever seen her do. It is not an easy role she has written for herself. She uses a delightful French-English accent throughout, and both in her love scenes and in her suffering she portrays splendidly the proud, unconquerable spirit of France.

"Upstairs and Down," an amusing comedy which is having a long run at the Court Theatre, shows no signs of weakening. It cleverly contrasts the loosenesses and indiscretions of the millionaire family and their friends at the summer residence on Long Island with the propriety and prudery of the servants in the same establish-

ment. The dialogue is bright and at times scintillating. The situations are laughable, and, at times when they verge strongly on the side of the risqué, delicately handled. It achieves what the comedy writers of England and America too often fail to do: handle risqué scenes in such a manner that they do not become merely vulgar.

Frederic and Fanny Hatton are the authors who have succeeded in this task.

The Washington Square Players, who long ago outgrew their name and location and moved up town to take their place with the elite of Broadway, are holding forth at the Comedy Theatre in a new bill of short plays. Through them we have been permitted to see many one-act works that otherwise would have gone by unnoticed, so far as New York is concerned.

So many musical comedies flourish and die in a day that it is hardly worth while mentioning them, but among those that have weathered early criticisms and taken their place among the infrequent successes is "Love o' Mike," book by Thomas Sydney, lyrics by Harry B. Smith and music by Jerome Kern. It is said that Thomas Sydney is a name compounded by two young men who are respectively sons of Augustus Thomas and Sydney Smith. Their book is well above the average of such works, and Kern's music is quite good. It is lavishly produced both as to setting and cast. There is no chorus, the principals filling in the chorus whilst one of their number is holding forth in a solo. George Hassell is extremely funny as a melodramatic moving picture "fan," Peggy Wood is an attractive prima donna who can play the piano, sing, act, and look pretty equally well, and Vivian Wessell does some "rag" singing that gets several recalls.

William Collier, the ever popular sober-faced comedian, has found a play to his taste this season in "Nothing but the Truth," by James Montgomery, based on the novel of Frederick Isham. It deals with the experiences of one who, objecting to the habit of telling "white lies" to which all are subject, and particularly to misrepresentation in business, wagers \$10,000 with his partners that he will tell nothing but the unadulterated truth for the space of twenty-four hours. This leads to many amusing situations which give Collier an opportunity of indulging in his special kind of comedy that appears at times to be quite spontaneous. He has a crisp way of "putting over" lines that makes them seem funnier than they actually are. "Nothing but the Truth" affords an evening of laughter, and much of it, and it promises to fill the Longacre Theatre for some time to come.

We have seen three important revivals this

season, quite apart and distinct from Rev. Billy Sunday. They are "The Music Master" which made David Warfield as famous as Ty Cobb; "The Great Divide," by the late William Vaughn Moody, and "The Yellow Jacket," which has gone pretty well all round the world since its original brief run in New York some years ago. All three have been unmistakable successes, with all the freshness of their first presentations.

"The Music Master" was to have a short season of a few weeks, but it had lost nothing of its charm during its eight years of silence, so the few weeks have extended into months. Warfield's acting in this play by Charles Klein, one of the victims of the *Lusitania* crime, is among the finest things in acting that has been seen on our stage for a long time. Whatever Warfield may do in the future, and he will doubtless create many fine things, his characterization of *Herr von Barwig* will be a fond memory to the theatre goers of this generation.

When Henry Miller produced "The Great Divide" somewhere back in the "Music Master" days, it caused much speculation as to whether it was to prove to be the "great American play" (whatever that may be), for certainly it was one of the best things that had been written for our stage. It had a remarkable run, and Moody, who was doing some memorable work as a poet,

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stepped immediately into the front rank of the dramatists. William Vaughn Moody passed on a short time ago, and Henry Miller determined to have a revival of his great play. It was to be a "labour of love," as Miller said himself, but it proved to be a great popular success as well, and is at the present time filling the Lyceum Theatre. When it was first produced the great Canadian actress, Margaret Anglin, shared the honours with Miller in the role of *Ruth Jordan*. With all due regard for Miss Gladys Hanson, who plays the present part in the production, one misses Miss Anglin very much. Miss Alice Lindahl as *Polle Jordan* adds a welcome light touch to the picture, and Mrs. Thomas Whiffen is a delightful mother.

Nazimova has chosen a strong play to open her season. It is by H. Austin Adams and is called "Ception Shoals." It is the most serious effort at real play writing seen along Broadway this season. The theme is such that it seems improbable that it will become popular with the Ladies' Aid Societies of the Methodist churches or anything of that sort, because it deals with the taboo questions of motherhood and informing young girls about sex relations and conception. It is a strong plea for enlightenment, and it is to be hoped that its voice will not be lifted in vain, in these days when advocates of birth control are being thrown into prison, and parents are still too puritanical to inform their children on the deep questions of life.

"Ception Shoals" affords Mme. Nazimova a good opportunity to show her unusual gifts as an actress. She possesses real talent that makes her one of the foremost figures on our stage to-day.

—M. A. N. HATTAN.

\* \*

## MENDELSSOHN'S "CAMBERWELL GREEN"

"My mention of Ruskin's association with Herne Hill reminds a correspondent that Mendelssohn lived in the neighbourhood for six weeks during the summer of 1842. He stayed with relatives of his wife, who lived on Denmark Hill, the house being pulled down a few years ago, when Ruskin Park was secured by the London County Council. During his stay at Denmark Hill Mendelssohn composed several pieces for the juvenile members of the household—among them 'Six Christmas Pieces,' written, by the way, on Midsummer Day!—and the most popular of his 'Songs without Words,' that in A now universally known as the 'Spring Song,' but originally called 'Camberwell Green.'"—DIARIST, *Westminster Gazette*, January 19, 1917.

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## MUSIC IN OTTAWA

OTTAWA, February 28th.

THE principal musical event of the season, the concert of the Ottawa Symphony Orchestra, was given in the Russell Theatre, January 31st. The programme was ambitious, but the Orchestra under the direction of Donald Hein's proved fully equal to it. The Hamerik "Symphonie Spirituelle" and the overture to "Anacaron" were the principal orchestral numbers. Miss Aline Van Barentzen was heard with the orchestra in Schumann's A minor concerto and I regret I cannot expatiate at length over the brilliant achievement of this wonderful young pianist. Miss Millicent Brennan, soprano, of Ottawa, received an ovation. Her voice was at its best in the "Samson and Delilah" aria, "My heart," and in a group of songs she was delightful. The concert was under the distinguished patronage and in the presence of the Governor-General and the Duchess of Devonshire.

For a third time this year the Cherniavsky Trio was heard in the Russell Theatre, February 7th, in a varied programme for trio, piano, violin and 'cello. They were accorded a splendid reception, from a not too large audience. We are indebted to Mr. J. McDonald for the visits of the Cherniavskys and also for the appearance of the Russian Symphony Orchestra, which I hear is again to visit us the latter part of March.

Four pupils of Mr. H. Puddicombe, director of the Canadian Conservatory of Music, gave two very interesting recitals in the Conservatory Hall. The recitals were most interesting, not only from an artistic view-point, but as evidence of the excellent work the Conservatory is doing here. The programme was as follows: Sonata Op. 57, Beethoven, Miss Irene Miller; gavotte and variations, Rameau and Scherzo, Chopin, Mrs. Fred Periera; Schumann Fantasias Op. 12, complete, Miss Ethel Dawson; Norwegian Suite, Op. 19, Greig, Miss Gladys Barnes.

An innovation which might well be copied was inaugurated at this concert. A silver collection was taken up in aid of the War funds and realized a good sum.

A sacred concert will be given in Sacred Heart Church by its Choral Society, under the direction of Henri Lefebvre, on the evening of March

15th. The soloists will be—soprano, Mme A. Tremblay; tenors, A. Tremblay and V. Lefebvre; baritone, Paul G. Ouimet. The concert is under the patronage of their Excellencies and promises to be very enjoyable as Mr. Lefebvre has succeeded in gathering together under his *baton* some of the best voices in the city and he conducts with excellent judgment.

On the 8th March, Stanley Garden, pianist, will give a Piano Recital in the Chateau Laurier in aid of the Returned Soldiers' Fund. This is Mr. Gardner's first appearance in Ottawa.

Jannie Tagart, the famous soprano who was heard here with the Sheffield Choir, renewed her acquaintance with Ottawa's musical world, singing in Knox Church here at their concert on Friday evening, February 23rd, and as well at both services on the following Sunday to the delight of crowds.

An effort is being made to bring Leo Ornstein, the apostle of Futurist music, here for the last concert of the Symphony Orchestra.

Lydia Locke, the famous Irish-American soprano is another possibility, for March, if Mr. H. Hanson, New York's impresario, and a local committee can arrange it.

With a chorus of some fifty voices and a local orchestra Mr. Jas. A. Smith will give "Iolanthe" in the Russell Theatre, March 14th, which is welcome news when everything is so depressing. Mr. Smith's choral work has always been most successful and the opera is being anticipated with much pleasure.

Miss Elsie Keefer, of Toronto, a pupil of Miss Hope Morgan, was heard with much pleasure at one of the Morning Music Club concerts in St. Patrick's Hall. It is always a pleasure to hear Miss Keefer as her voice, diction and sympathetic singing are always a pleasure. The concert was arranged by Mrs. F. M. L. Jenkins and was in every way successful. The next concert will be under the direction of Mrs. A. D. Cartwright. L. W. H.

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ERRATUM.—In Mr. William Saunders' article, on "Rule Britannia in Germany" (February issue) the date assigned to Beethoven's first use of the tune should have been 1794, and not 1894.

## DR. VOGT RESIGNS FROM MENDELSSOHN CHOIR

CLOSES BRILLIANT CAREER AS GREAT CONDUCTOR.—OTHER DUTIES TOO HEAVY.—MR. A. H. FRICKER OF LEEDS, ENGLAND, SUCCEEDS

DR. A. S. VOGT has, owing to pressure of other professional duties, resigned the post of conductor of the Mendelssohn Choir, which for twenty years has brought distinction to the whole city as well as its leader, and Mr. A. H. Fricker of Leeds, a man with a European reputation, has been approved by the Executive as Dr. Vogt's successor. Dr. Vogt had intended resigning last year, but agreed to hold the baton until a new conductor could be found.

Mr. Fricker has been conductor of the concerts of the Leeds Triennial Festival (which with the

Toronto in local orchestral matters. The excellence of the work of the specially organized orchestra of seventy members, which played under Mr. Welsman and Dr. Vogt last week, proved that the nucleus for a really first-class organization already exists in Toronto.

The Mendelssohn Choir was perfecting plans for the proposed European tour of 1915, which was abandoned because of the war. Among the propositions then laid before the choir was one from the Boston Symphony Orchestra for the co-operation en route of the choir in two concerts, for a performing fee of \$6,000, and from the New York Symphony Orchestra for a festival of three concerts for a fee of \$7,500.

The reorganization of the choir will be taken up during the coming summer by Mr. Fricker. During the twenty years of its brilliant career the choir appeared in seventy-eight concerts, sixty-two of which were given in Massey Music Hall; four in Carnegie Hall, New York; one in Symphony Hall, Boston; six in Elmwood Music Hall, Buffalo; two in Gray's Armory, Cleveland, and three in Orchestra Hall, Chicago.

\* \*

## WAR SAVINGS CERTIFICATES

THE new War Savings Certificates which have been created by the Government to encourage thrift and economy and to give everyone an opportunity to assist in financing our war expenditure, are now on sale at every bank and money order post office in Canada. The \$25 certificate sells for \$21.50, the \$50 for \$43, and the \$100 for \$86.

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DR. A. S. VOGT

Three Choirs' Festival holds the highest rank in musical England), and his choral work at Queen's Hall, London, and the Trocadero, Paris, won him the praise of British and French musical critics. He is besides a leading organist. He will arrive in Toronto next summer and will be organist and choirmaster at the Metropolitan Church.

The Toronto Conservatory of Music, with the expansion of its examinations and the plans adopted by the Musical Director governing the public recitals of the institution, will require Dr. Vogt's undivided attention. He will continue to take part in movements to interest the citizens of

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\* \*

### MENDELSSOHN CHOIR CONCERT

A MAGNIFICENT REVELATION OF FINISHED CHORAL SINGING AND OF EXQUISITE TONAL GRADATIONS.

As MUSICAL CANADA was unable to have a special representative at the concert of the Mendelssohn Choir on February 6th, we quote in part from the *Globe* notice:

The Toronto Mendelssohn Choir won transcendent honours at their seventy-eighth concert, the only one to be given by them this season. Massey Hall was filled by a representative musical audience, whose admiration of the splendid choral singing was most enthusiastically expressed. The music for the choir was largely of a patriotic character, selections having been chosen with special reference to the sacrifices made by the sons and daughters of the Empire in the tragic war. The programme included Elgar's elegy "For the Fallen," a setting of Laurence Binyon's poem; Elgar's "Death on the Hills," Sir Hubert Parry's naval ode "The Chivalry of the Sea," Verdi's "Libera Me, Domine," from the Manzoni Requiem, and Tchaikovsky's "Hymn of Requiem."

Notwithstanding changes in the personnel of the choir, the supremely high quality of the voices has been uniformly maintained, as have also the efficiency, refinement, power, and the perfection in detail of their singing. In the first part of Gretcheninoff's hymn, "Glory to Father, Son and Holy Spirit," the tone of the sopranos was like a filament of silver, so exquisitely was it spun out. In this, and the Tchaikovsky "Hymn of Requiem," one wondered at the appealing, sympathetic quality of tone, the truth

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of the intonation, and the exceptional command of shading, even in the softest passages. One can also praise without reserve the noble, rounded tone of the male section, and their mastery of dynamics.

In "For the Fallen," a more extended number for soprano solo, chorus and orchestra, a taxing selection, both in regard to interpretation and technical execution, the chorus did full justice to the poignant lament of the poem and its setting, and to its emotional expression of patriotic exaltation, faith and confidence. The climax was most impressively delivered, with a powerful, impressive volume of tone, followed by a softness that almost reached the vanishing point. The choir also excelled in Elgar's "Death on the Hills," the voices being so well governed that the effect was as if from a distance. The Verdi "Libera me" did not fall behind any of the previous achievements. As rendered it was singularly striking, and one noted the clear delivery of the fugue.

Other numbers, all of great merit in the performance, were Grainger's "Irish Tune from County Derry," an effective arrangement; Granville Bantock's Gaelic song, "Sea Sorrow," a clever and taking number; Nathanie. Dett's "Listen to the Lambs," thoroughly reflective of the style of Southern negro music, for which the

choir gave an extra number, "Rule, Britannia," Elgar's "Wraith of Odin," to Longfellow's words, and Partchenko's Russian folk song, "Oh, if Mother Volga."

The reappearance of the Toronto Symphony Orchestra, Frank Welsman, conductor, as an associate body was exceedingly welcome. They completed the ensemble in the Parry Ode, the Elgar "For the Fallen," and "Wraith of Odin," their assistance being very valuable. Their own special numbers were Elgar's overture "In the South" and Tschaikovski's ballet suite "The Nutcracker." The latter was the greater success with the audience, the characteristic dance music being a cheerful contrast to the serious numbers. The "Danse Chinoise," No. 4 of the suite, so delighted the audience that it had to be repeated.

The only soloist was Miss Inez Barbour, a capable singer, and the possessor of a clear, true soprano. Except in the "Verdi Requiem," she had little to do, but in this she was eminently satisfying.

Perhaps it is scarcely necessary to add to the numerous tributes paid in the past to the genius of Dr. A. T. Vogt as conductor and master of the chorus. All the excellence of interpretation and development of the chorus are, of course, due to him.



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"Ysaye charms with his spontaneity. The devices he employs for the attainment of his harmonic ends are too cleverly concealed for even the possibility of imitation. In him the Art concealing Art finds its fullest expression and personification.

"Ysaye's work; his broad, evenly balanced art, his magical interpretations, are so vastly different

from the endeavors of other well-known artists of the violin that he justly deserves the title, 'Wizard of the Stradivarius.'

Ysaye will give a recital at Massey Hall, Monday evening, March 19th.



### CASE-NOVAES RECITAL

THE Women's Musical Club gave a very successful recital on February 20th in aid of the Toronto Red Cross Society. Massey Hall was thronged by a very fashionable audience, and the funds of the society must have benefitted considerably. The occasion introduced two artists new to Toronto, Miss Anna Case, soprano, and Mlle. Guiomar Novaes, a young Brazilian solo pianist. Miss Case proved to be a light soprano with a taking style and a very careful method, and a voice of good carrying power. She won conspicuous successes with her audience in Handel's "Angels, Ever Bright and Fair," Charpentier's "Depuis le Jour," Bemberg's "Il Neige," the old English, "My Lovely Celia," Hue's "Des Oiseaux" and Chas. G. Spross' "The World in June."

The playing of Mlle. Novaes was a genuine, delightful surprise. She has a brilliant execution, a limpid, fluent touch and a temperament which while warm does not run riot. She never forces the tone of her instrument, and nevertheless has contrasted animation and fire. Her chief numbers were Liszt's Tenth Rhapsody, MacDowell's "Shadow Dance," and Schumann's long-winded "Carnival." Mlle. Novaes, in short, won reputation as an artiste with a single appearance here, and should be warmly welcomed should she give a second recital.

# The ART of ACCOMPANYING

By ALGERNON H. LINDO

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## ABORN GRAND OPERA CO.

THERE will be many favorites heard in the forthcoming engagement of the Aborn Grand Opera Company at the Alexandra Theatre during the fortnight beginning the week of March 26th. Some of those already engaged by the Messrs. Aborn include Edith Helena, Marie Louise Biggers, Lillian Eubank, Grace Baum, Signors Agostini, Giordano, Morton Adkins, George Shields, Louis D'Angelo, and Fausto Castellani. Other noted singers are engaged and the announcement of the complete casts for the repertoire will be made shortly. Considering the wide range of operas in the repertoire which will be sung each night there will be a correspondingly large roster of singers.

"Madam Butterfly," "The Jewels of the Madonna," "Il Trovatore," "Faust," "Samson and Delilah," "Lucia," "The Tales of Hoffmann," "Rigoletto," "Cavalleria Rusticana" and "I'Pagliacci" in a double bill, and "Carmen" are some of the works to be heard.

There will be alternate artists singing the principal roles on different nights in order to give those lovers of these master works an opportunity to hear two artists sing the same role and judge accordingly the qualities of interpretation.

There will be a large chorus recruited from the Boston Grand Opera Company, Chicago Grand Opera Company and the former Century Opera Company as well as from the many opera companies which are now singing short engagements throughout the country.

\* \*

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subject. The author treats lucidly of the qualities, technical and temperamental, essential to make a good accompanist, and furnishes instruction on reading at sight and transposing, the traditions of oratorio, opera, and the concert platform, the varying one's playing to suit different schools and classes of music, and gives special chapters on accompanying violin and 'cello-solos. In the second part the author covers music, other than the purely artistic, not forgetting even that of the music halls and vaudeville shows. A chapter on accompanying from a figured or unfigured bass will be found of special value. The book which is published at the low price of \$1.35 can be readily obtained through the leading music stores.

\* \*

**LARSEN-O'SULLIVAN-MACPHERSON  
RECITAL**

A most enjoyable recital of high class music was given in the Conservatory of Music hall on February 9th, by Rudolf Larsen, Mrs. Julia O'Sullivan, violinist, and Miss Louise MacPherson, pianist. The occasion attracted a great deal of social interest inasmuch as it introduced Mr. and Mrs. Larsen on the concert platform for the first time together since their marriage in New York.

The newly-weds opened the concert with Bach's double Concerto in D minor for two violins, with piano accompaniment by Miss MacPherson. The two soloists gave this number a fine rendering, keeping up the jollity of the first movement with unflagging spirit, and playing the slow movement with refined expression. Mme. Julia O'Sullivan-Larsen offered as solos the Chopin Nocturne in E flat as transcribed by Sarasate, and Sarasate's "Ziguenerweisen." The Chopin was most expressively sung with appealing gradations of singing tone, while the "Ziguenerweisen" was a brilliant exposition of fluent light detached bowing, performed at a dazzling pace. Mr. Larsen gave Schubert's "Serenade" with exalted feeling and delightful mellowness of tone, and Wieniawski's "Polonaise" in A major, which was quite a *virtuoso* achievement. Miss MacPherson won the hearts of her audience by her delicacy and refinement of style added to brilliancy of execution. She gave a group of Chopin numbers with beautiful finish. The three soloists were demonstratively recalled and responded with extra numbers. The programme was brought to an effective close with Sinding's "Serenade" for two violins and piano, played with an excellent *ensemble*.

### RACHELLE COPELAND'S RECITAL

THE young and gifted Toronto violinist, Miss Rachelle Copeland, made a successful professional debut on January 31st at Foresters' Hall and was greeted by a fashionable audience of music lovers. Miss Copeland had but recently returned from Europe where she had been studying with the distinguished maestro, Leopold Auer. The recital was most enjoyable. Miss Copeland in a well-chosen programme revealed a broad, vital tone, and a splendid method of bowing for which no doubt she is mainly indebted to her instructor. She has an excellent technique and is altogether well equipped for the interpretation of both light and classical music. The *Globe* paid her the following appreciation the morning after her recital:

"Her tone and breadth of bowing showed to advantage in Vitali's Chaconne, a work of the seventeenth century, and the best-known of the composer's solos. Miss Copeland did justice to the solid dignity of the main theme, while revealing a command of the different kinds of bowing required in the florid variations. In the more modern singing style, she held the sustained interest of the audience in Tchaikovsky's "Meditation" and Chopin's Nocturne in E Minor, as transcribed by Auer. And her fancy was given scope in the short numbers by Debussy, Grieg, Mozart, Pente, and the characteristic Sarasate Spanish dances. Her number in extended form was the Mozart Concerto in D Major, the frank, transparent style of which was reflected in her rendering. Miss Copeland was given gratifying evidence of the appreciation of her hearers, and was the recipient of numerous floral offerings."

\* \*

### MRS. BEACH AND ACADEMY QUARTETTE

THE third concert this season of the Academy String Quartette at Foresters' Hall, February 15th, aroused special interest, the occasion introducing Mrs. H. A. H. Beach, the accomplished American composer and pianist. Many of the leading musicians of the city were present, including Dr. Torrington, Dr. Vogt and Messrs. Forsyth, Tattersal, Kihl and Francis Coombs, who gave her a sympathetic reception. Mrs. Beach is widely known by virtue of her many charming songs and various other compositions. Mrs. Beach played a group of four short pieces of her own composition entitled "In Autumn," "Phantoms," "Scottish Legend" and "Gavotte Fantastique." Mrs. Beach showed herself to be a player well equipped in the way of technique, musical expression and an effectively contrasted style. She was enthusiastically recalled, and

responded with an extra. Mrs. Beach's songs were represented by "June," "Oh, Love, But a Day," and "The Years at the Spring," which were sung by Mrs. John Macdonald, the Toronto soprano, with her accustomed sincerity of interpretation, and with evident appreciation of the music. These songs apparently made a greater impression than the piano solos, and were representative examples of the composer's creative talent, being emotionally expressive and very effective. In association with the Academy String Quartette, Mrs. Beach introduced her own quintette, Op 67, for piano and strings, a mature work, marked by originality, attractive melodic material and brilliant passages for the piano. The first Allegro is specially striking, even on a first hearing, and the slow movement sings a melody of deep feeling, well sustained to an imposing climax. The work was played with an excellent ensemble. The Academy Quartette opened the concert with Beethoven's Quartette in F minor, Op. 96, which, like other productions of his later period, requires several hearings before its contents can be fully understood. It was given a finished performance by Mr. Von Kunitz and his colleagues, whose playing of chamber music has reached a high level of artistic workmanship.—*The Globe*.

\* \*

### TORONTO CONSERVATORY OF MUSIC

UNUSUAL success has been met with in the recently inaugurated series of Conservatory Recitals covering the work respectively of the Senior, Intermediate, Junior, Primary, Elementary, and Introductory grades. At the regular formal fortnightly evening recitals by advanced pupils, a surprisingly large number of gifted students are afforded a hearing under most advantageous conditions. At these recitals some of the most comprehensive and exacting works in the repertory of instrumental and vocal music are presented in a manner strikingly illustrative

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of the high character of work being done by the Conservatory in all of its departments. The Fortnightly Rehearsal Recitals by Senior pupils, which are also evening performances, afford students an opportunity of less formal public appearances preparatory to the regular Fortnightly Recitals. There is also a growing interest respectively in the Friday afternoon Intermediate, Junior, and lower grades, and especially noteworthy is the high standard maintained, even amongst very young pupils, who invariably present their work artistically prepared and memorized. No part of the Conservatory's activities have witnessed a finer development during recent years than the very important foundational instruction which is being imparted to younger students. It is the aim of the Musical Director to be personally present at as many of these recitals as possible.

Excellent progress is being made by the Conservatory's Orchestra under Mr. Blachford, and marked interest is being awakened in the study of orchestral instruments.

Of special significance this season has been the unusually large number of candidates presenting themselves for the Conservatory's examinations, the number far exceeding those of any previous mid-Winter period.

The registration continues to maintain a large increase over any former season. With this practical indication of public and critical confidence in the institution, the Board of Governors are combining to actively advance the already unique and high artistic status of the Conservatory, fully realizing their responsibility in maintaining educational standards worthy of the well-earned reputation of the Conservatory as a music school of highest rank. A. H.

\* \*

#### CANADIAN ACADEMY OF MUSIC

The fourth and last concert of the Academy String Quartette series will be given in the Foresters' Hall on Thursday, March 22nd. The assisting artist will be Miss Lydia Locke, coloratura soprano. Miss Locke was a prima donna in the Grand Opera company which Oscar Hammerstein took over to London, England, and had the honour of singing before Their Majesties, King George and Queen Mary at a command performance.

A vocal recital by pupils of Mr. Adams invariably gets satisfactory results and this recital was no exception, a high standard of vocalization being attained by all the singers including Leila Auger, Madelyn Stretton, Daisy Morgan and Ruby Cahoon. Valuable assistance was given by Marjorie Ball, pianiste, a pupil of Mr. Peter C. Kennedy, who played with artistic surety and

splendid virility, also Dorothy Wade, violinist pupil of Mr. Luigi von Kunits, a young student with both technique and temperament.

Mrs. G. E. Grove's young students' recitals have been most interesting and instructive and have given great satisfaction to those interested in musical education.

Mrs. M. A. Trestrail's pupils gave a Dramatic recital, which included several scenes from classic and modern plays and was thoroughly enjoyed by an audience which filled the concert hall.

\* \*

#### HAMBOURG CONSERVATORY ACTIVITIES

THE Saturday Musicales are now so well established that they attract crowds of people who are interested in this progressive music school's advance. For one example the programme of Saturday, February 17th, included twenty-eight numbers, Piano, Violin and Vocal.

Many teachers have been represented and enthusiasm was kept up from the first to the last number. Names of the pupils would be too numerous to mention, but young children from the age of seven, also older students, enjoyed to take part and listen to the programme. The work is noticed for thoroughness and some numbers for the artistic execution.

Monsieur Georges Vigneti, the French violinist, virtuoso and teacher, announces a scholarship of one year's free tuition to a girl or boy of Canadian birth and not over fifteen years old.

The list of pieces for the violin tuition are as follows: Scale of A major up to the seventh position. Scale of G minor up to the fifth position. Kreutzer Etudes Nos. 8 and 14. DeBeriot's Concerto No. 9.

The days of the competitions will be announced later, when Mr. Boris Hambourg will return from the West in March.

Messrs. Ernest and Broadus Farmer announce a joint Pupils' Recital on the 17th of March at Foresters' Hall. The programme will include some original compositions, and by that time Gerald Moore, who is the assisting pianist at the Boris Hambourg-Hollinshead tour in the West, will be back and will perform his latest new composition.

Maestro Carboni, the renowned vocal teacher, announces a scholarship and a vocal competition for an exceptionally gifted young man or woman of Canadian birth, at the age of eighteen to twenty-one years.

Monsieur Ulysse Buhler, the Swiss pianist-virtuoso of the above school, will give an invitation recital at the Foresters' Hall shortly. The programme and date will be announced in the daily papers.

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Phillip Gordon

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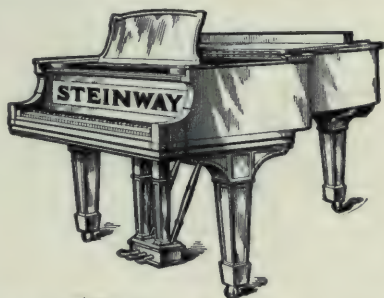
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### PHILLIP GORDON

FEW artists within recent years have received such universal praise as has Phillip Gordon who is now on tour with Mischa Elman, the world famed violin virtuoso. Wherever Gordon has played critics have welcomed him as one of the greatest additions to the modern ranks of ensemble players.

Although twenty-four years of age Gordon has already had a unique career. Born in Cincinnati, O., he did not begin his musical education until he was eight years of age. At thirteen he attracted the attention of Miss Mamie Maloney, one of the leading teachers of New Orleans, La., where the family was then residing. Two years later found him under the tutelage of the world-famed Joseffy, where young Gordon made rapid strides for two years.

The next three years were spent in diligent study by himself. In 1913 Gordon went abroad where he was admitted to the Berlin Hochschule under Prof. Dohnanyi, where his influence had a great deal to do in inspiring the career of this brilliant young pianist. The war made it necessary for young Gordon to return to his na-

tive land. In 1916 Mischa Elman chose Gordon to accompany him on his tours and he has proven himself a worthy associate of this worthy Russian master.

Gordon is an enthusiastic sportsman and is very fond of hunting, fishing and baseball. Another great hobby which almost rivals his pianistic abilities is his great talent for inventing.

The portrait on our front cover page is from a recent photograph.

\* \*

### ARTHUR SEYMOUR SULLIVAN

(By DR. WILLIAM H. WATSON)

DURING my stay at the York Hotel, Margate, I had the honour to meet Sir Henry Irving, who gave a reception for this doctor of music. A greater honour awaited one when I stood before Sir Arthur in person, and found him to be a "genial, good natured man of a retiring disposition with a keen intellect and an advanced understanding of matters pertaining to the training of the mind in music, and the drama, and the education of children."

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who were anxious to catch some information about their work, but they avoided "Shop talk" and entertained us with logical deductions about cause and effect, on the atmosphere of Karma, which is supposed to scintillate from Nirvana, their future heaven. The argument was instructive. They agreed with pathologists that anxiety and worry brings disaster and death, that physical disease is only a small part of our ills. And declared that the larger troubles come from imaginary diseases—melancholia and temporary insanity. That the march of intellect is measured by the mastery over the forces of nature.

A normal man sees beauty in musical creations that does not appeal to the anxious soul, full of dread and worry, weary and heavy laden. When a sordid person is blinded by despair, to the beauties of music and art, he is marked for an early grave, to be ushered into heaven, in a state of misery. "Music is the essence of order, leading to all that is good, just and beautiful, of which it is the invisible, but dazzling, passionate and eternal form."—Plato.

We were told that the truth concerning the creation of art is not perceived by those who are morbidly anxious. A creator is a being who gives origin to things which would not exist but for his intelligent purpose and design. Man has filled the earth with his own creations. He began by boring a hole through a flint hatchet and ended with boring holes through mountains. Man is an infinite creator—limitless and inexhaustible. "When a work has an elevating effect on the mind, and inspires you with noble and courageous thoughts, it is good, and is from the hand of a master."—La Bruyere.

The leading thinkers at the reception agreed with Sir Arthur when he mentioned the fact that every invention existed first in the mind of the inventor and composer. The human creator is as invisible as the Divine Creator. We know that medical science shows that the brain does not think but is the instrument of the invisible thinker. The proof of this is that we have two brains, just as we have two eyes, but that only one of our two brain hemispheres is the instrument for talking and thinking.

Some critics say that the master is visionary, because he talks about idealism in art, and his creative genius as belonging to the things that are unseen. Others again have called it presumption as the days of miracles are past, which is questionable. He was like all men of education having a desire to know more about himself. Above the entrance of the Alexandrian library was emblazoned: "Know thyself." The master had earned his authority to teach his

metaphysical lessons, similar to all masters since the dawn of intellect. He was a follower of St. Paul and understood his meaning when he said: "Look not at the things which are seen, but at the things which are not seen: for the things which are seen are temporal; but the things which are not seen are eternal."

The highest philosophic thought grasps the sense that there is an invisible reality, superior to the phenomenal and transient view of things. Alcott always believed in this ideal genius: "The idealist grasps the substance and not the shadow; the man of sense is the visionary or illusionist, grasping things as permanencies and thoughts as fleeing phantoms."

This poet-laureate of music, the philosopher of the mind and master of histrionic actions, was leader and critic in all branches of the liberal arts, wearing the emblem of the French legion of honour, and holding the parchments of Cambridge and Oxford stood in our midst as the reincarnation of the spirit of the Muses, giving us advice like the speaking pages of the Classics, as though the writers had come to life again.

He was sure about his coming to earth for the purpose of elevating music and the stage with his refinement and gentle humour. He did not believe in the accident of birth, as he was born in the centre of musical associations. His father was a military band master in London, who had no trouble in training his son, judging the talent shown when he was eight years old when the little Arthur played many of the wind instruments of the band. The precocious boy was sent to Leipsic, where he achieved success in producing his anthems, church pieces; and an overture at the Royal Academy.

In London he produced a new triumviretta "Box and Cox" which was acted in England and the colonies. His high class comic operas are well known in "Pinafore" and "Mikado" when George Grossmith, the actor, became leading man and a star. He conducted his "Golden Legend" at the Leeds Festival, and was known as having extraordinary genius in creating musical comedy. In recognition of his abilities he received Knighthood.

A writer in the *Times* speaks of his work thus:

"While his music is as comic and lively as anything by Offenbach it has the extra advantage of being the work of a cultivated musician, who would scorn to write ungrammatically if he could. The easy flow of the voices, the display of excellent counterpoint, when demanded by words or subject, and the melodious style of the old English school in the anthems, give him distinctive reputation. Form and symmetry,

rhythm and melody, clothe everything he touches."

I met Sir Arthur again when I was teaching art at Brighton. He was the guest of Helen Adams, a lady who encouraged young students in their music. We enjoyed our walks on the Promenade, and he would recall the happy days when he conducted the band at the Aquarium. It is well known that he was the leading attraction, when people from London crowded into the building to see the band master at work conducting the playing of his own compositions. His music made the Aquarium a successful enterprise.

He enjoyed our work in painting from nature and I showed him how to attain results in colour, but he could not understand why we were not exact in drawing objects. We avoided photographic hardness, in getting atmosphere, and had to contend with flatness, by softening and blending the colours. He was too classical and severe and could not sacrifice anything in the landscape to create harmony on a flat surface. He admitted his artistic shortcomings by telling everybody that he was the "good plain brush hand" of the class. A term used by house decorators in describing a man whose vocation is painting doors.

He felt at rest in the open fields, and was glad to know that the pupils depended upon their happy thoughts for perfection in art. We followed his advice, which he gave to his music pupils, that good art comes from good minds, that the moral law is the beginning of all genius, and good souls can become masters and leaders in painting and in music.

He was sure that inspiration abhorred the embodiment of evil and could not exist where environment was vicious, and sacred must be the home where it finds lodgment. Matter is inert, senseless. Through the spiritual consciousness we receive the impression of sublime musical thought. What a wonderful thing it is when Archbishop Thompson told us that "inspiration is direct communication of the divine mind with the mind of man."

A masterpiece of art, music or literature, can only be created by a master hand and mind, when the aspirations have risen above mundane affairs. We cannot legislate a man into a morality that brings genius, neither can we by decree or fiat make a man moral. But a man may have his environment so placed or disposed that he will take pleasure in doing good. This teaching of the master stands for the best there is in man. It stands for the highest in citizenship. "Apply thine heart unto instruction, and thine ears to the words of knowledge."—Proverbs.



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When the master passed to higher realms, we received a kind letter from Sir Henry Irving, addressed to the Father of all inspiration:

"Almighty God of the universe, we know Thou art with us and with our guardian angels. Purify our minds so that our brother may know that he is in Thy likeness. He is still with us, but has laid aside his robe of clay, and clothed with a new spiritual body, beginning to learn Thy divine ways of life. We are still brothers, living in peace and harmony. O Death, I will be thy plague, I will be thy destruction. We labour to destroy this last enemy; guided by the Father of Lights, who gives us only all good things."

\* \*

**UNIVERSAL IMPULSES IN MUSIC**

By PERCY GRAINGER

WHEN Delius, Stravinski, Herman Sandby, or I use folk-song material in our works, I am convinced we do so, not so much because of our close affinity with primitive music, but, on the contrary, because we relish enormously the dramatic clash of the archaic non-harmonic folk-tune with our own overflowing harmonic exuberance. The unbridgeable gulf between the two styles proves an inspiring compositional irritant, just as, similarly, we discover Bach, in his *chorale-vorspiele*, spurred on to his most lavish arabesques by the most staid and unbending of hymn-tunes. Perhaps Stravinski is, however, the most obviously "external" of all the moderns. The first of his most recent "Three Grotesques" for string quartet (superbly introduced to America by the Flonzaleys this season—is his impression, *not of the Russian steppes*, but his impression of a bagpipe playing in the Russian steppes.

In a somewhat lesser degree similar things are true of several other modern composers. Albeniz was never so original as when he was typifying the local musics of various Spanish towns in his captivating collection "Iberia"; Grieg was nowhere else more amazingly his own weird, partly elfish, partly heroic self, than in his settings for piano of "Norwegian Folk-Songs," Op 66,

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and of “Peasant Dances” (Slaatter), Op. 72. Has Cyril Scott's muse ever been more lavishly “Scottian” than in his entrancing treatment of “Cherry Ripe” for violin and piano?

I have alluded to “universality” in music, meaning thereby a big-souled interest in the music of all ages, races, classes, and places. Such an all-embracing attitude seems to me to be increasingly thriving everywhere to-day, and I see in it the loveliest and most hopeful showing of our era. No doubt some large measure of this generous open-heartedness has generally been an accompanying attribute of genius in all ages; but I am inclined to think that the special circumstances of to-day—world-wide travel and democratic fostering of music—favour a more effortlessly prolific blossoming of this blessed quality than heretofore. How otherwise shall we explain the neglect of so much of Bach's music after his death—the *Matthew Passion* unperformed for generations—and hundreds of dainty Scarlatti pieces lying unpublished until their quite recent availability under Alessandro Longo's editorship? All our parochialism will have to go, and go soon, and it is largely the pioneer work of geniuses such as Frederick Delius (whose *Appalachia* advertised the charm of Negro music to European musicians), Debussy, Ravel (which twain opened our eyes to Javanese and Spanish music),

Balakirew, Stravinski (both inspired exploiters of the Oriental musics easily available to Russians), and Cyril Scott (whose art is redolent of an Orientalism not limited to his music) that is coaxing out of us all the inborn desire for more cosmic musical experiences.

The whole world, human and animal, is ringing with strange and significant music, and we are just beginning to scent the full magnitude and generosity of it all.

It will be glorious to be a musician when scientific accuracies of notation are so far developed and so generally practised that a really representative share of the world's continual output of lovely and expressive sounds will be before us all in available forms, and when to speak of “music” will not merely mean the work of a few “classical” and “popular” composers in a very few countries, but will imply as far as possible the entire musical creativity of all races (and even, perhaps some study of bird and animal musics), and when a sort of soulful great-hearted musical theosophy will be rampant over all the earth.—*The Etude*.

\* \*

### HOME AGAIN

JULES BRAZIL has returned to the city from a four weeks' concert tour in the North.



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BADE FAREWELL TO DR. VOGT IN A SYM-  
PATHETIC ADDRESS—DR. VOGT'S  
PARTING WORDS

THE members of the Mendelssohn Choir to the number of two hundred were the guests of their Honorary President, Sir Edmund Walker, at a banquet March 13th, in the Conservatory Recital Hall. The gathering had special reference to the retirement of Dr. Vogt from the conductorship. After full justice had been done to an excellent menu, Sir Edmund Walker, in proposing the health of Dr. Vogt, made a very felicitous and sympathetic speech in appreciation of the great service to the cause of choral music rendered by Dr. Vogt by his masterly development of the choir, since its formation in 1894. The choir had made musical history, not only in Canada, but throughout the world. The public could not grasp to its full extent the magnitude of the work that Dr. Vogt had accomplished. And now the time had arrived when Dr. Vogt had to choose between giving up the direction of the choir or that of the great musical educational institution, the Conservatory. He had decided to devote his energies to the educational work, at a time when it chanced that an efficient man could be secured to succeed him as conductor of the choir. They would deeply regret his resignation, for Dr. Vogt has won their love and esteem to a degree not often felt by choirs for their leaders. Sir Edmund referred to the great disappointment caused by the abandonment of the European tour, but the terrible war made it unavoidable. He hoped that Dr. Vogt would be one of the forces to bring about the formation of a permanent orchestra of which Toronto could be proud. (Applause.)

**ADDRESS FROM THE CHOIR**

Mr. J. E. Middleton, on behalf of the choir, read an address to Dr. Vogt, in part as follows:—

It is useless for the Choristers of the Toronto Mendelssohn Choir to attempt expression of the poignant regret which they feel at the departure of their conductor, Dr. Vogt. Twenty years have gone, twenty years of his single-minded striving, of his notable achievements. The remembrance of them is cherished, but the sudden ending of an intimate companionship is not easily endured. Dr. Vogt has been to all of us a delight and a stimulus. He has broken down in us that languid irresponsibility and undisciplined carelessness which mark the young people of this continent. He has represented authority—gracious though unrelenting—when our self-

esteem was growing too rapidly. He has awakened in his choir a glowing corporate spirit. He has clarified our conceptions of art, giving us a broad and accurate vision of the whole sweep of modern choral and orchestral composition. Members of the Mendelssohn Choir have found their knowledge of the finer things of life quickened and their appreciative faculties enlarged. What Dr. Vogt has done for us he has done for the general public. He has established standards of art performance for Toronto and for Canada. He has proved that for the fine thing well done, there is always an eager audience. He has dignified Canada in the eyes of the United States by proving, in the second metropolis of the world, that Toronto is the Temple of Choral Art in America. Because of these rare achievements and of all that his life has meant to us and our country, we wish to offer him our admiration and affection. We venture to hope that for many years to come Canada will be enriched by his labours in the field of music, and that even "if a man's reach should exceed his grasp," he may yet realize other dreams in the great art to which he has devoted his life.

Chairman Parks, and Mr. Wilson Gray of the basses of the choir, also paid glowing tributes to Dr. Vogt's genius as conductor.

Dr. Vogt, who was received with enthusiastic cheers, opened his response with an acknowledgment of the choir's indebtedness to Sir Edmund Walker, who had always proved a friend of the organization. He proceeded to say that he had always been a keen lover of choral music, and had recognized that some of the most beautiful musical creations were choral. His ideals in a chorus which he had sought to realize had been tonal beauty, balance, and gradation, combined with the flexibility and technic of a great symphony orchestra. His work would be carried on by an acknowledged master of choir direction, for whom he appealed for the same support they had always loyally accorded to himself. He commented on the situation of choral music generally, both abroad and in America, and to the natural responsiveness of Canadian singers to the most exacting demands, technical and artistic, which any conductor desires to make on his choral forces. He considered the average vocal material in Canada equal to that in any part of the world. He gratefully acknowledged the loyalty of the choir in responding to his demands. He mentioned the great events in the history of the choir, and referred to the profound impression made by their singing in Boston, Chicago, and New York. He hoped to see State recognition of music, and in Toronto an orchestra the equal to that in any city of the same size.

## NATIONAL CHORUS ANNUAL MEETING

EXCEPTIONALLY favourable were the reports presented at the annual meeting of the National Chorus, held at Casa Loma on February 27th, with General Sir Henry Pellatt in the chair. The attendance was large, and the supreme success of the past season was reflected in the feeling of optimism for the future and enthusiasm for still greater effort. Dr. Albert Ham was made the object of many complimentary references, and the officers were also heartily congratulated. Mr. F. J. Coombes presented the financial statement, showing the best year in the history of the chorus from every point of view. A small balance was carried forward, despite the additional expense of the complimentary concert to soldiers. Mr. R. A. Stapells reviewed the season's work, and expressed especial gratification at the increased measure of enthusiasm manifested by all the members and officers. Sir Henry Pellatt also congratulated Dr. Ham and his Executive on the splendid results from the year's work, and expressed great pride in being chosen as the active head of so brilliant an organization. He was quite willing to give way to such worthy supporters of the chorus as Vice-Presidents Noel Marshall, Sir John Eaton or H. H. Williams, but would serve as long as

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they desired his services. Sir Henry was unanimously re-elected as President and Chairman of the Executive; Mr. F. J. Coombs as Honorary Treasurer; Mr. C. J. Agar, Chairman of the General Committee; Mr. G. L. Ingram, Acting Secretary-Treasurer.

Tentative arrangements were made for next season, and after enjoying a buffet supper the members made a tour of the beautiful conservatories under the guidance of Sir Henry.

\* \*

## YSAYE, THE MASTER VIOLINIST

THE great Belgian violinist, Eugene Ysaye, at his recital in Massey Hall on March 19th drew a greater audience even than that which greeted Elman on his last appearance. Ysaye was given a reception that was both enthusiastic and affectionate, the audience having well in mind the sufferings of the artist caused by the spoilation of Belgium.

He played in with transcendental beauty of tone, dazzling execution, and that polish and symmetry of style for which he has always been distinguished. The programme was opened with Mozart's Sonata in D major for piano and violin, a genuine concertante composition, the piano part being as important as that for the violin. The music is not temperamental, but it has the charm of lucidity, gracious expression, and clearly defined form. Ysaye in this played with the utmost refinement and dignity, while his young associate at the piano, Maurice Dambois, revealed fluency of technique, and a musical, limpid tone. The second number was Geminiani's Suite in D minor, with piano accompaniment, which was welcome as a novelty. The composer was a pupil of Corelli, and one of the best representatives of the school of that master. He lived in Dublin and London for several years, and as a soloist, was accused of being extravagant and capricious. His music as represented by the Suite in D minor, shows no trace of extravagance; on the contrary, it is quite conventional, if judged by the violin music of his times. M. Dambois supplied the third number on the programme, playing Rachmaninoff's Prelude in C sharp minor, the second part of which he took at a most rapid pace, and a Caprice Valse of his own composition, brilliant and quite taking. Another novelty followed in Godard's Six Duet-tini for two violins, in which Ysaye was joined by his son Gabriel, at present on leave from the front in Belgium.

The ensemble was very harmonious indeed, M. Gabriel playing in the school of his father and approaching him closely in quality of tone and accomplishment of execution and bowing. Of

the six little pieces, the *Berçouse* and *Serenade* seemed to charm the audience the most. The climax of the recital came with the group of four concert numbers, with which Ysaye closed his programme, his own "*Rêve d'Enfant*," Saint-Saens "*Havanaise*," the Chopin-Ysaye valse and *Vieuxtemps*' "*Ballade* and *Polonaise*." In these Ysaye roused the audience to a high pitch of enthusiasm. The transcription of the Chopin valse, an exceedingly exacting piece, was delightfully rendered. The "*Ballad* and *Polonaise*" exhibited Ysaye's splendid qualities of tone, expression, brilliancy of technic and *elan* of style in their perfection. This *Vieuxtemps*'s composition is a most seizing concert number, the *Ballade* being impressive and the *Polonaise* full of fire and brilliancy. Ysaye was recalled fifteen or sixteen times during the evening.



#### WOMEN'S MUSICAL CLUB RECITAL

THE Women's Musical Club, whose periodical recitals are always distinguished for quality, gave a delightful recital March 1st, in Oddfellows' Hall. The occasion introduced the accomplished and gifted American mezzo-contralto, Miss Emma Roberts, who has been winning numerous successes in the States since the fall of 1914. Miss Roberts scored a distinct triumph with her Toronto audience with her first two numbers. She has a warm, rich-coloured voice of good volume, and well trained. Her expression lends itself to the effective interpretation of serious music, while her versatility and felicity of touch enable her to captivate in light, humorous and gay selections. She gave seventeen numbers, representing the Italian, French and Russian schools, as well as songs in English. "*The Soldier's Bride*" (in Russian), by Rachmaninoff, a pathetic lyric, and three "folk songs of Little Russia" were most happily treated according to their contrasted style. The "*Lungi Lal Caro Vene*" by Secchi, and Saint-Saens' "*Mon Coeur S'ouvre*" from "*Samson et Delila*." Hue's "*J'ai Pleure en Reve*" and the old Irish "*Would God I Were the Tender Apple Blossom*" were examples of finished, dignified vocal style. In her lighter moods she was charming, as witness La Forge's whimsical fairy story "*The Milk Maid's*" (not yet published), Durante's *Danza* and Chausson's "*Les Papillons*." She introduced Burleigh's arrangement of the old negro melody "*Deep River*," reflecting faithfully its religious spirit. The accompaniments to Miss Roberts' songs were admirably played by Mrs. W. J. Carnahan, Miss Vida Coatsworth gave two piano solos by Chopin-Liszt and Schubert-Liszt with distinction of style and a fluent technic.

#### HELICONIAN CLUB CONCERT

THE concert March 7th, in Conservatory Music Hall of the Heliconian Club in aid of Mrs. Agar Adamson's Belgian Children's Relief Fund proved a very enjoyable function. The programme, which reflected great credit on Miss Lina Adamson, who was responsible for its arrangement, offered good music, contributed by exceptional local talent. The features of the concert were two movements of the Schumann quintette for piano and strings played by Mona Bates, piano, Lina S. Adamson, 1st violin, Madge Murphy, 2nd violin, Mrs B. D. Adamson, viola, and Lois Winlow, 'cello, which were given a rendering notable for smooth quality of tone and refinement of interpretation. Mme. Bessie Bonsall Barron, mezzo-contralto, was warmly welcomed, and in a group of songs by Fontenailles, Hue and Bemberg, and the Massenet "*Elegie*," showed that she had lost none of her suavity and grace of phrasing or her mellowness of voice. Miss Mona Bates contributed several piano solos with brilliancy of execution, and Miss Lena Adamson was heard to advantage in three violin solos. Mr. Farnum Barton in his reading of Tennyson's "*Lady of Shalott*," with an instrumental trio accompaniment by Eugene Quehen, piano, Lena Adamson, violin and Lois Winlow, 'cello, won a pronounced success by his expressive elocution.



#### CONSERVATORY ORCHESTRA CONCERT

THE annual concert of the Toronto Conservatory of Music Orchestra, March 6th, attracted an overflowing audience, admission having to be denied to a large number of people. The programme was attractive, and it was carried out in a way that gave pleasure to its hearers, and reflected great credit on the organization. Mr. Frank E. Blachford, the conductor, had evidently bestowed much conscientious work on the rehearsing of his instrumental forces. The opening number, an arrangement for string orchestra and organ, of Massenet's "*Scenes Alsaciennes*," a taking composition in regard to its melodic contents and its contrasted tone colouring, was rendered with surprising refinement of style, as also technical excellence, unexpected indeed from an amateur orchestra. In the second number of the "*Scenes*" entitled "*Sous les Tilleuls*," Mr. Will Staples won much praise for the smoothness of his tone in his violincello solo. Other compositions excellently rendered by the orchestra were Leo Smith's arrangement of Macdowell's "*Romance*," Saint-Saens' "*Le Deluge*," with violin solo sweetly played by Miss Kathleen



Reed; Granger's "Irish Tune From County Derry" and "Mack Morris' Dance," and Elgar's march, "Pomp and Circumstance." Mr. E. Arthur Oliver, at the organ, was most judicious and tasteful in his co-operation in the Massenet number. The orchestra was assisted by Miss Marguerite Homuth, soprano, whose principal number was the exacting aria "Softly Sighs," from Weber's "Der Freischutz," in which her sympathetic voice and finish of style were heard to advantage.

\* \*

### TWO-PIANO RECITAL

A NOVELTY of its kind was the recital given March 8th, in Foresters' Hall by the two talented pianists, Evelyn Chelew and Maude Williamson, who introduced selections for two pianos, instead of solo work. The unanimity of attack and style inferred careful rehearsing with each other, and the result was decidedly effective. Their selections were Saint-Saens' ingenious variation on a theme of Beethoven, the Saint-Saens' weird "Dance Macabre," and a Suite by Arensky. The assisting artists were Madge Murphy, solo violinist, who played a group of pieces by various composers with unaffected charm and an appealing tone, and Mrs. A. H. Proctor, mezzo-soprano, who sang very attractively five numbers of the modern school. The concert was in aid of the Base Hospital, Gerrard Street East, and judging from the attendance the proceeds must have reached a satisfactory amount.

\* \*

### SHERRIS' SONG RECITAL

THE Song Recital given by Mr. Marley R. Sherris, March 13th, in the Toronto Conservatory of Music was a pronounced success. There was a large and at first, severely critical audience, which soon grew to be an enthusiastic audience as Mr. Sherris has quite recently joined the Conservatory Faculty; and the recital was given in honour of that event. The programme presented was one well calculated to test his ability as an interpreter, embracing as it did the well-known "prologue to Pagliacci," the exacting aria from Haydn's Creation, "Rolling in Foaming Billows"; the dramatic "Invictus" (Hahn); Damrosch's "Danny Deever" and the beautiful "L'Heure Exquise" (Hahn), and Elgar's tender "Pleading." In these, and several other numbers, Mr. Sherris showed a keen appreciation of the various texts, and the nuances were well and cleverly observed.

### MARGARET ANGLIN IN GREEK PLAYS

ARRANGEMENTS have been concluded by the Symphony Society of New York with the Canadian actress Margaret Anglin, and Walter Damrosch to give a Festival of Greek plays in New York next winter, similar to that given by them in San Francisco during the Panama Exposition. During that engagement a situation arose practically unprecedented in theatrical history. Within a few hours after the opening of the subscription, seats for all performances were entirely sold, and the only advertisement carried from that time to the date of the production was an advice to the public not to make the journey to the Greek Theatre in the hope of securing admission. This, notwithstanding its capacity of nearly ten thousand. Miss Anglin's first appearance in the Greek classics was made as *Antigone* in 1910, the second as *Electra* in 1913, and during the San Francisco Fair period as *Iphigenia* and *Medea* for both of which Mr. Damrosch composed and conducted the music. He is now at work on a setting for "Electra" which will be the first offering in New York, the others will the Damrosch music already produced will follow. The entire New York Symphony Orchestra will naturally be utilized under Mr. Damrosch's direction and unusual scenic decorations are being devised to interpret the spirit of the plays. A tour of the principal cities with the Orchestra, Company, Mr. Damrosch and Miss Anglin will follow in the Spring extending to the Pacific Coast, where another Greek play hitherto unproduced in America will be added to the repertory.

\* \*

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MR. ALFRED HILL of the well-known firm of W. E. Hill & Sons, London, England, has sold the famous "Messie" Strad for £5,000. Mr. Hill states that there are now only 650 Strads in existence, and about 70 genuine Joseph Guarnerius del Jesu violins.

\* \*

### G. D. ATKINSON'S LECTURES

MR. G. D. ATKINSON's lectures, covering the Viva Voce requirement in connection with the Toronto Conservatory of Music associateship pianoforte examination, are creating much interest amongst the more advanced piano students of the institution. These lectures, which are given on Monday mornings at 10 o'clock in the Recital Hall, are free to all interested in the subject, including those not enrolled as pupils of the Conservatory.

## A MARVELLOUS VIOLINIST

HAENSEL & JONES have entered into an arrangement for the exclusive management for a term of years of Jascha Heifetz, the Russian violin virtuoso whose greatness is considered the more marvellous by reason of his few years—for he is still in his 'teens. The young Russian violinist will arrive in the United States on November 1st. Although comparatively unknown in America except to musicians and the travelled Americans who know Russia, Jascha Heifetz already ranks in Europe as one of the foremost living violinist.

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## CHOIR APPOINTMENT

MR. W. IRVING WALKER has been appointed baritone soloist in Yonge Street Methodist Church. Mr. Walker is from the studio of Mr. M. M. Stevenson, Toronto Conservatory of Music.

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## MUSIC AT THE CAPITAL

OTTAWA, March 24th.

THE great popularity of Miss Aline Van Barentzen, the young Danish pianist, was emphasized on Tuesday evening, March 20th, when at her third appearance this year in Ottawa she attracted an audience which completely filled the beautiful music room of the Chateau Laurier. The concert was in aid of the Maple Leaf Clubs of London, England, for our Canadian soldiers on leave. These clubs were organized by Lady Drummond, a sister of Mr. A. G. Parker, manager of the Bank of Montreal here, and much of the success of the concert was due to the efforts of Mrs. Parker, convener for the Maple Leaf Club Ottawa Committee. Miss Barentzen's programme was:

1.—Rameau-Diemer, "Gavotte pour les Heures et les Zephirs"; Scarlatti, "Piece pour le Clavecin"; Schumann, (a) "Aria, op. 11", (b) Finale, op. 13.

2.—Chopin, (a) Scherzo, (b) Three Preludes, (c) Valse, (d) Polonaise.

3.—Faure 2<sup>eme</sup> Impromptu; Borodin, "Au Couvent"; Henselt, "Si Oiseau j'étais"; Schubert-Liszt, (a) "Du bist die Ruh"; (b) The Erlking.

A flute recital by Arthur S. Greaves assisted by Mr. Harry A. Underwood, tenor, is a musical event to be anticipated as both are younger musicians who are making names for themselves. Mrs. J. E. C. Holmes will be at the piano.

The Orpheus Gleë Club, at its annual meeting elected Cecil Bethune, president; W. J. Gerald, hon. president; J. A. Macleod, hon. vice-president, F. Jarman; vice president, G. H. Porteous,

sec. treasurer; J. A. Smith, conductor. Executive Committee H. Allan, W. G. Sharp, Jas. Scott, W. G. McKechnie and Edwin Hawkins.

In aid of the Patriotic Fund of the Woman's Canadian Club the opera "Iolanthe" will be given by the Orpheus Club in the Russell Theatre early in April.

Saturday evening, March 17th, the piano pupils of Miss Eva Berry of the Canadian Conservatory of Music gave a very enjoyable Recital in the Conservatory Hall.

The Morning Musical Club's closing concert was given on Thursday morning, March 22nd, in St. Patrick's Hall. The programme was a Song Recital by Mr. Frank H. Rowe with Mr. F. H. Blair (both of Montreal) at the piano. It was indeed a fitting ending to one of the most successful seasons the Club has had. This was Mr. Rowe's third appearance under the auspices of the Morning Music Club and his artistic singing fully merits his popularity. Mr. Blair at the piano was a brilliant example of how songs should be accompanied, and both he and Mr. Rowe were recalled again and again. Their return at any time will be welcome news. The programme was:

Flow, thou regal purple stream.....  
(Old English) Arnold  
Per la gloria d'adorarvi (Old Italian) Buononcini  
Inter Nos.....Mac Fadyen  
Requiem.....Sidney Homer  
As I rose on Sunday Morning.....  
(Old Breton Song) Adolph Hahn  
Morning.....Oley Speaks  
Beau Soir.....Debussy  
Le Bruit du Monde.....Russian) N. Sokolow  
Crépuscule.....Massenet  
La Maison Grise.....Messenger  
L'heure délicateuse.....Staub  
Retreat.....La Forge  
Song of the Chimes.....(Cradle Song) Worrell  
Till I Wake.....Worden  
Wake Up!.....Montague Phillips

Mr. Rowe sang before their Excellencies, the Governor-General and Duchess of Devonshire, at Government House.

The Choir of St. Joseph's Church will give Gaul's "Passion" on Sunday evening, March 25th, under the direction of Mr. J. M. Casey, Mrs. E. Tasse at the organ. The choir, male, of some forty voices, is well balanced and an excellent production is ensured.

Under the direction of Mr. J. W. Bearder, organist of All Saints Church, the operetta "Princess Ju-Ju" was given in the Collegiate School Hall by a choir of fifty voices, all pupils of the Collegiate Institute, whose classes are



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NINTH ANNUAL CONCERT

## GOOD FRIDAY NIGHT, April 6, 1917

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Among the Numbers to be Presented by the Choir are:

"THE HEAVENS ARE TELLING THE GLORY OF GOD"

"UNFOLD, YE PORTALS EVERLASTING"

"O DAY OF PENITENCE"

"THE MILLER'S WEDDING DAY"

"SPRING"

"THE GIPSY MAIDEN"

FOUR PART CHORUS FOR LADIES VOICES—"THE FAIRY PIPERS"

SCOTTISH PART SONG—"MY AIN FOLK"

Leading Artists will Assist the Choir.

**GOOD FRIDAY NIGHT**

under Mr. Bearder, on the evenings of March 2nd and 3rd. The solos were well taken all by pupils, and the orchestra was that of the school. The production was in every way excellent, reflecting the greatest credit upon the pupils and their direction.

Besides giving her recital in the Chateau Laurier, Miss Van Barentzen remained over the week end in Ottawa playing for their Excellencies the Governor-General and Duchess of Devonshire at Government House as well as giving two recitals on the March 24th at home of Mrs. A. G. Parker in aid of the Maple Leaf Clubs which will benefit very handsomely by Miss Barentzen's kindness as she very generously made a gift of her distinguished services at all the Recitals.

An effort is being made to bring here the latter part of May "The Band from the Trenches," which is giving its first concerts in New York during the week of March 24th to 31st. It is composed of soldiers from the firing line, selected from the prize soloists of the Conservatoire, National Opera, and the Band Garde Republique. The Band has the official sanction of the French authorities and is under the patronage of the National Society for the Relief of maimed soldiers of France. It numbers sixty musicians and is directed by M. E. Koch of Paris, formerly director of the Concerts at the Botanical

Gardens. Their tour comprises only visits to the principal cities in Canada and the United States.

L. W. H.

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### MUSICAL HAPPENINGS IN HAMILTON

On the evening of March 8th, the Hamilton Orchestral Club gave its fourth concert. Last year two concerts were given, but this year it was decided to give but one, which decision made for much improvement in the artistic excellence of the programme. The orchestra numbered fifty-two players, on the whole well balanced—the attack was crisp, and one noticed much improvement in style and expression. The string section was of special excellence—the brass was not strident—and the reeds were admirable in their tone colour. The weakest section was the wood wind, which marred the finest number in the programme, the Andante from Tschai-kovski's Fifth Symphony. The assisting artists were Mrs. F. W. Brennen, soprano; Mrs. George Allan, contralto, and Mr. George Allan, baritone. Their sections added much to the enjoyment of the evening.

The programme played by Mr. W. H. Hewlett at Centenary Church on March 3rd represented numbers by R. S. Stoughton, Rachmaninoff,

# THE PASSION OF CHRIST

(The Seven Scenes from the Passion of Our Lord)

By ARTHUR SOMERVELL

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This wonderful *Passion Oratorio* is an original and beautifully conceived Work, not too difficult; and perfectly adapted to the needs of the average church choir. The alternation of Chorus, Quartet and Solos, with opportunities for congregational singing, stimulate interest throughout; while in the development of its seven distinct parts, which are built up on motives that portray and contrast most vividly the Seven Scenes, perfect unity of expression is revealed.

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N. R. Shelley, Elgar, Flotow, Lemare. Mrs. Harrold Hamilton was the assisting artist, and her songs were in keeping with the oriental character of the programme. The concert was one of the most delightful of the season's recitals.

The annual concert of Knox Church choir, Mr. H. J. Allen, conductor, was given on March 20th, before an audience that filled the church to its utmost capacity. The choir, augmented for the occasion to one hundred and thirty voices, gave a very good account of itself, and presented a varied programme. The assisting artists were Jessie Alexander, always popular with a Hamilton audience, and Albert Downing, of Toronto, whose fine tenor voice was heard to much advantage in a varied selection of songs—the most enjoyable being "Eleanor" by Coleridge-Taylor. Both artists generously responded to several recalls.

The choir showed the result of careful training and painstaking practice. The most enjoyable numbers were the "Barcarolle" by Hoffmann, and Mr. Allen's original and bright composition, "The Buzzing Bumble-Bees." N. M. H.

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## ACADEMY QUARTETTE CONCERT

THE closing concert of the season by the Academy String Quartette at Forester's Hall on March 22nd attracted a large attendance of the

lovers of chamber music. Mr. von Kunits and his colleagues were in excellent form, and gave a virile rendering of Grieg's Quartette in G Minor, bringing out effectively the sharp contrasts of the first and last movements and rendering with grace and smoothness the melodious main theme of the second movement. A second quartette was given during the evening, that of Schubert in D Minor, made popular by its second movement, a series of variations on the composer's song, "Death of the Maiden." Visiting string quartette organizations have generally omitted the other movements. Mr. von Kunits and his colleagues played the variation movement with an excellent ensemble and with refined taste in the individual solo parts. The Quartette was assisted by Lydia Locke, a coloratura soprano of an extended compass and considerable flexibility of execution, who sang the "Mad Scene" from Thomas' "Hamlet," and the waltz song from Gounod's "Romeo and Juliet," as her display numbers, winning applause that demanded an extra number. The von Kunits Quartette have given during the season a repertoire selected from the representative compositions of the masters of chamber music, and they may be congratulated on the high standard of their educational work.—*The Globe*.



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## THE CITY OF GOD

A CHURCH CANTATA BY H. ALEXANDER MATTHEWS.

THE new cantata, "The City of God," by H. Alexander Matthews of Philadelphia, which has just been issued by the G. Schirmer Company of New York, is one of the important larger musical compositions of the year. Especially written in commemoration of the Quadrcentennial of the Protestant Reformation, which is being observed throughout the world in 1917, this Cantata has received the official endorsement of the Joint Lutheran Committee on the Celebration, whose national offices are in Philadelphia.

The text is by the Rev. Luther D. Reed, D.D., Professor in the Lutheran Theological Seminary, Mt. Airy, Philadelphia, who has portrayed the Church and its history under the Biblical figure of "The City of God"; its Foundation, Decay, Restoration, and Thanksgiving being described in Scriptural phrase. The spiritual significance of the Reformation of the Church is strongly emphasized by the introduction in the third part of the work of the great sayings of the Saviour, as well as by the use of passages which express the Reformation principles of the supremacy of Holy Scripture, and Justification by Faith. A characteristic feature is the use of three historic Reformation hymns, "Be not dismayed, O little Flock," "Lord, keep us steadfast in Thy Word," and "A Mighty Fortress is our God," sung by the choir and congregation as climaxes to the second, third and fourth parts of the work.

The music has been conceived by Mr. Matthews in the loftiest spirit, and the work is crowded from beginning to end with musical

ideas expressed in sustained vitality, beauty and power. The work calls for soprano, tenor and baritone solos, chorus, and organ accompaniment. The choruses are treated with breadth and great vigour and the solo parts are throughout of appealing beauty. The cantata is also scored for full orchestra and occupies slightly less than than one hour in rendition.

Mr. Matthews, who is the organist and choir-master of the Second Presbyterian Church, Philadelphia, and who has, during the past year, also been in charge of the choir of St. Luke and the Epiphany, Philadelphia, is widely known as a very successful composer. In addition to some one hundred and fifty other compositions his previous cantatas, "The Life Everlasting," "The Triumph of the Cross," "The Story of Christmas," and "The Conversion," have established him as perhaps the most successful cantata writer in the country to-day. In "The City of God" Mr. Matthews has probably done his strongest work in this field.

Though eminently appropriate as a general church cantata for use at any time, because of its special appropriateness for the celebration of the Protestant Reformation, this cantata will doubtless be sung by many choirs and large choruses throughout the country this year.

\* \*

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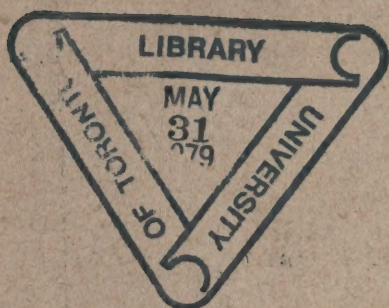
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